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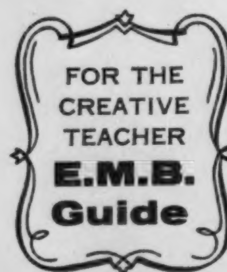

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Editorially Speaking . . .

THE 58th annual Music Industry Trade Show, which takes place in New York City June 22 to 25, is a practical reminder of the close and friendly association existing today between the great army of music educators and the various manufacturers and dealers who supply them with instruments, sheet music, electronic devices and accessories of all kinds. There was a time when people in the music business almost automatically expected a certain amount of sales resistance, particularly in the educational field, with price-cutting an absolute essential to success. Gradually, however, these purveyors of the materials of music have come to realize that they are actually doing someone a favor every time they make a sale in the interests of the art. With this realization has come an increasing emphasis on *quality*, regardless of price, and this policy has been amply supported by the numerous exhibits, clinics and discussions connected with practically every convention of a musical nature.

A feature of June Trade Show will be the panel conducted by the American Music Conference at the Hotel New Yorker on the morning of June 23, covering the relations between music dealers and local school activities and their effect on the community as a whole. With William T. Sutherland, President of AMC, as Chairman, talks will be given by Dr. Robert Pace, head of piano instruction at Columbia University Teachers' College and a member of *Music Journal's* editorial staff; Vanett Lawler, executive secretary of the Music Educators National Conference, and Ted Korten, general manager of Korten's music store in Longview, Washington. This discussion should prove immensely valuable in promoting still closer co-operation between the music industry and the educators.

WILLIAM R. GARD, executive secretary of the National Association of Music Merchants, has issued optimistic reports on the general progress of the industry during the past year, with emphasis on promotion and advertising campaigns and special attention to new instruments and improved models of standard musical merchandise. Sales of pianos, organs, guitars, flutes and percussion instruments in particular have reflected this trend, with corresponding advances in the field of orchestral and band music and in the latest developments of hi-fi, stereo and tape recording.

A currently popular instrument is the small, portable, electronic organ, equipped with chord-buttons, easy to play and set up, and adaptable to amplification as desired. Guitars have increased in popularity, because of the influence of popular music in general. Similarly, flutes and percussion instruments have gained in favor with teen-agers, again reflecting the type of music most widely played.

The piano, still considered the basic instrument for the home or the school, has shown an encouraging increase of 30% in sales for the first quarter of 1959, as compared with last year's figures covering the same period. It is today the "most played" of all musical instruments, and a recent questionnaire has brought out the fact that a great majority of all American families would like to have the piano taught in the nation's classrooms. Progressive teachers have come to realize that "recreational" piano-playing is entirely possible even for those without particular talent or ambition.

On the recreational side there is also increasing interest in such practical instruments as the accordion and the harmonica, plus the musical "toys" that are proving a stimulus to further music study for children. For adults, especially those who consider themselves listeners rather than participants, the newest scientific inventions have opened a vast world of beautiful sounds, practically unlimited in their possibilities. Stereo, thus far associated mostly with records and phonographs, will now function also in radio and television, while tape-recording is just beginning to prove its value. Transistors, already well established as compact electronic devices, are about to be applied to chord organs as well as to radio, recording and television.

A FULL schedule awaits those attending the Trade Show, actually starting on Sunday, June 21. Monday's program includes a guitar clinic and meetings of record dealers and piano travelers. Tuesday adds a sheet music clinic to that of AMC, plus accordion demonstrations. Wednesday emphasizes electronics, hi-fi and stereo, with clinics for strings and band instruments. The final day, June 25, features the Music Industry Banquet at the Waldorf-Astoria, with a morning discussion of "Imaginative Merchandising" by the Junior Executives of NAMM. All in all, with the traditional exhibits, luncheons, dinners and receptions, a stimulating and intriguing prospect! ▸▸▸

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OPERA U.S.A. 1959-1960

As one season draws to a close, plans are already virtually set for next year's opera seasons by the major companies across the United States. In New York, the Metropolitan has announced that the unusual total of six new productions will be mounted; herewith are their casts, with asterisks denoting artists who will be making their first appearances with the "Met": Wagner's *Tristan und Isolde* (Birgit Nilsson*, Irene Dalis, Ramon Vinay, Walter Cassel and Jerome Hines); Verdi's *Il Trovatore* (Antonietta Stella, Giulietta Simionato*, Carlo Bergonzi and Leonard Warren—this production will open the season on October 26) and *Simon Boccanegra* (Renata Tebaldi, Richard Tucker, Mr. Warren and Giorgio Tozzi); Mozart's *Nozze di Figaro* (Lisa della Casa, Elizabeth Soederstroem*, Mildred Miller, Cesare Siepi and Kim Borg*); Beethoven's *Fidelio* (Aase Nordmo-Loevberg, Jon Vickers*, Hermann Uhde, Otto Edelmann); and Johann Strauss' *Zigeunerbaron* (Mme. della Casa, Hilde Gueden, Regina Resnik, Nicolai Gedda and Mr. Cassel). *Zigeunerbaron* has never before been done at the Metropolitan; *Simon* and *Fidelio* have been absent for a number of years. Other works to return after several seasons are Debussy's *Pelléas et Mélisande*, Massenet's *Manon* and Wagner's *Der Fliegende Hollaender*. The noted German mezzo-soprano Christa Ludwig will also make her debut with the company.

The American Opera Society's series will put the accent on French opera. Sir Thomas Beecham will conduct Berlioz' mammoth *Les Troyens*, which will spread over two evenings; Poulenc's *La Voix Humaine*, a triumph in its Parisian premiere, will be heard in a double bill with the same composer's *Les Mamelles de Tiresias;* Offenbach's *La Grande Dûchesse de Gerolstein* will feature Jennie Tourel and Martial Singher. The Society's sole non-Gallic offering will be Donizetti's *Maria di Rohan*, silent in America for over a century. The New York City Opera will open its fall season with a double bill of Carl Orff's *Carmina Burana* and Stravinsky's *Oedipus Rex*, with

Leopold Stokowski on the podium. The Little Orchestra Society will present operas in concert form, and the Philharmonic will devote four performances to Kurt Weill's *Mahagonny*.

In Chicago, the Lyric will stage a new *Carmen*, starring Jean Madeira and Giuseppe di Stefano, and there will be a new production of *Der Fliegende Hollaender* with Mme. Nilsson and the baritone Tomislav Neralic, who will be making his American debut. Other highlights of this company's season will be revivals of Massenet's *Thais* (soprano Leontyne Price will assume the title role) and Verdi's *Simon Boccanegra* (with Tito Gobbi).

West Coast Season

The San Francisco Opera will open a six-week season on September 11. An outstanding event will be the first American performance of Richard Strauss' *Die Frau ohne Schatten*, in which Leonie Rysanek will undertake one of her most famous roles. Others in the cast will be Eleanor Steber, Irene Dalis, Sebastian Feiersinger, and Mr. Edelmann. The same composer's *Ariadne auf Naxos* will be offered, as will Montemezzi's *L'Amore dei Tre Re*, Orff's *Carmina Burana* (in a double bill with *Pagliacci*), and a new production of *Carmen*, as well as the usual complement of standard repertory works. Well-known singers who will be heard for the first time in America include soprano Sena Jurinac, tenor Giuseppe Zampieri and baritone Geraint Evans.

The enterprising Dallas company has arranged an exchange of productions with London's Covent Garden: the Dallas production of Cherubini's *Medea* will travel to London, and Covent Garden's new mounting of *Lucia di Lammermoor* will play to the Texans. Maria Callas will sing the title roles in both operas. Other significant activities will take place in Philadelphia, Washington, New Orleans, Ft. Worth and Miami, and some companies will take productions on tour. It seems probable that more Americans will have access to opera performances of high professional calibre than ever before. ▸▸▸

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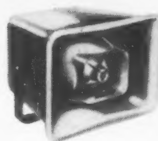
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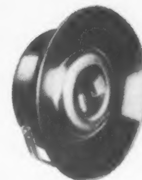
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MUSIC CONFERENCES

SIX national music conferences will meet concurrently from August 25 to September 1 at the National Music Camp at Interlochen, Michigan, drawing registrants from all over the country. Two of the conferences—the Piano Teachers Institute and the Guitar and Mandolin Club—will be offered at Interlochen for the first time this summer. Offered again will be: National String Teachers Conference; National Chamber Music Festival; National Civic Symphony Workshop; and National Association of College Wind and Percussion Instruction.

This year's faculty will include Joseph Knitzer, professor and head of violin department and first violin in the Eastman School of Music string quartet; Sigurd Rascher, saxophone artist and teacher; Francis Tursi, professor of viola, Eastman School of Music; John Simms, associate professor and head of piano department, State University of Iowa; Peter Farrell, professor of cello, University of Illinois; Frank Lindral, professor of music and chairman of department, Indiana State Teachers College; Robert Grocock, professor of brass instruments, DePauw University; Oliver Edel, cellist of the University of Michigan Stanley Quartet; and Thor Johnson, professor of music, Northwestern University. Inquiries should be addressed to Orien Dalley, National Music Camp, Interlochen, Michigan. ▸▸▸

The Kate Neal Kinley Memorial Fellowship in the Arts will be awarded by the University of Illinois, yielding $1500 for advanced study in America or abroad. Address applications to Dean Allen Weller, College of Fine and Applied Arts, Rm. 110, Architecture Bldg., U.I., Urbana, Illinois.

A critical edition of the complete works of Heinrich Schuetz has been undertaken by the Baerenreiter Publishing Company, of Kassel, Germany. The new edition, of which six volumes have thus far appeared, incorporates the results of recent research, and is sponsored by the Schuetz Society.

STRING QUOTES

THE news bulletin of the Minnesota Unit of the American String Teachers Association listed *special competencies* of a music teacher, as were referred to in Winnifred Fenton's study now available on microfilm entitled *Effectiveness of Music Teachers Identified through Behavioral Criteria.* They deserve attention and application. "The qualified music teacher: (1) Appraises his environment objectively. (2) Understands the relationship of the music program to society. (3) Participates in community activities. (4) Foresees his problems and plans accordingly. (5) Promotes his interest vigorously, yet considerately. (6) Works co-operatively toward common ends. (7) Adapts to the customs of the community. (8) Leads groups effectually. (9) Functions smoothly on public occasions. (10) Deals ethically with people. (11) Respects the endeavors of his associates. (12) Accepts and values his role in society."

Howard M. Van Sickle is President of the Minnesota Unit, and may be addressed in care of the Mankato State College, Mankato, Minnesota. String enthusiasts might well prosper by contacting their local unit of the ASTA. ▸▸▸

The New York City Ballet, most famous of America's ballet companies, will appear at Ravinia for the first time this summer during the week of August 10. The Ravinia Festival Association (Chicago) has engaged them for six performances, which will include *Symphony in C, Western Symphony, Stars and Stripes, The Seven Deadly Sins, Interplay, The Cage* and others.

The 1959 Festival of Two Worlds in Spoleto, Italy, will take place June 11 through July 12. Gian-Carlo Menotti is president of Festival Foundation, Inc., the non-profit sponsor of the cultural project, which will open with a posthumous opera of Donizetti, *The Duke of Alba,* conducted by Thomas Schippers, Musical Director of the Festival. Write to 119 W. 57 Street, New York City.

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Music Is The Heart of a City

W. F. NICHOLSON

(Mayor of Denver, Colorado)

—Jafay Photo

DENVER is one of the outstanding cultural cities of the United States. Beginning with the arrival of Dr. Frank Damrosch in Denver in 1879, orchestral music has grown to major symphonic proportions. Dr. Damrosch first organized a mixed amateur and professional string quartet with great success. Not long after this, a plea arrived from the professional musicians of various local theater and cafe orchestras to form a symphony orchestra. There existed a demand, as well as a need, for a well-rehearsed orchestra of professional musicians to support the increasing number of outstanding artists of Denver, as well as the internationally famous concert personalities, such as Carl Beck, DeMurska, Patti, Wieniawski and Urso.

In 1920, Denver's Civic Symphony Orchestra enjoyed national prominence, and this organization became the leading musical organization of the entire Rocky Mountain region. In the years which followed, the Denver Symphony Society continued to carry on the early efforts of Dr. Damrosch, and, with the able leadership of Saul Caston, the present conductor, the Denver Symphony has become one of the major orchestras of America. The City and County of Denver, in order to further the interest in musical culture within the city has, in co-operation with the Denver Symphony Orchestra and its conductor, agreed to provide each year six free concerts for Denver citizens and guests. These concerts are given during the regular orchestra season, and at Red Rocks during the summer season.

In 1920, New York City and Denver were the first two large cities in the United States to celebrate a Music Week. Denver presented one of the most effective celebrations in the United States. So impressive and successful was our celebration, that this annual program was later adopted by other large cities in the country. Denver's program is composed of community sings (with church co-operation), participation of Denver's public school music system, collaboration of Denver's municipal music associations, activity on the part of amateur and professional clubs as well as co-operation, participation and full recognition of Denver Musician's Association Local 20, American Federation of Musicians. The wholehearted and enthusiastic mutual assistance of such a unified effort to celebrate Music Week by the citizens of Denver placed 300,000 active participants into the festivity. It clearly manifested "Music is the Heart of a City."

68-Year Record

The City and County of Denver has done the utmost to provide music for its citizens and guests since 1891, when the city appropriated $2,500 for free summer band concerts in the parks, and in later years these summer band concerts were supplemented by free winter band concerts in the city's auditorium. Directors of the Denver Municipal Band, now in its 66th season, date back to the year 1890 and include the following distinguished citizens of Denver: Givens 1890-94, Richter 1894-97, Satriano 1900-02, Runkl 1903, Forman 1906-08, Garguilo 1909-10, Bellstedt 1911-13, Innes 1914-16, Cavallo 1917-18, and Henry Sachs 1919-59. Mr. Sachs, a professional director, conducts a band of 40 union musicians, which performs at the Denver City Park six nights per week for six weeks during July and August. Thousands of Denver's citizens and guests regularly attend these concerts with tremendous pride and enthusiasm. Since 1914, the Denver Municipal Band has been considered the foremost organization of its kind in the United States and it is nationally famous.

Music in Denver's Public Schools is most creditable. Excellent leadership in this field was given to the schools by such well known people as Dr. Frank Damrosch, Herbert Griggs, Fannie Hall, Nannie O. Smith-Dodge, Wilberforce J. Whiteman (father of Paul Whiteman), Walter C. Arundel, William Alfred White, and John C. Kendel. At this time, music in Denver's Public Schools is being supervised by John T. Roberts, who is moving Denver's fine system of music education, developed by the leaders of the past, to greater heights of accomplishment. Music in Denver's Public Schools

(Continued on page 53)

The tenth of a series of articles under the same title, this report by Mayor Nicholson is a compendious statement reflecting generous support of the arts in the "mile-high" city of ever-growing cultural achievement. Represented in the series thus far have been New York City, Los Angeles, Chicago, Philadelphia, Elkhart, Cincinnati, Anchorage, Detroit and Baltimore.

Advice to Aspiring Young Artists

THEODOR UPPMAN

MANY have referred to me as an "in-between" voice, which I must admit I seem to have become at the Metropolitan Opera. However, I have found it necessary to perform so many different types of operatic roles at varying ranges of voice, that I don't like to pinpoint myself exclusively as a high baritone. Since my debut at the Met as Pelleas in Debussy's *Pelléas et Mélisande,* I have even been called a tenor by a few, which certainly is not the case. *Pelléas,* incidentally, is my "pet" opera, which I'll not be able to resist commenting on a bit later.

Second only to the prima donna, the lyric baritone of grand opera has an extremely difficult assignment. I find that it is occasionally taxing to be called on to sing, for example, the role of Scarpia in *Tosca,* the elder Germont in *La Traviata,* and then, possibly, *Pelléas.* Thus far at the Met, I have been personally fortunate in being allowed to specialize in the high baritone roles. Of course, specialization is a necessity in most walks of life, usually lucrative in many respects. But, above all else, it affords a real challenge artistically—a challenge for which I am indeed grateful.

To the unusually talented student I might offer this advice. The beautiful voice is certainly important, but a young singer beginning an operatic career today had better try to gain as much *experience* as possible in acting and stage deportment, perhaps even dancing and fencing, before trying to step into an audition for one of the major operatic companies. Voice alone is not enough today. We are going to find more and more that the *singing actor* is the one who will be able to most easily find a place in the operatic field. There seems to be a considerable demand for singers who can move well and bridge the gap between musical comedy and opera. The contemporary American operas that are coming along today require a person to be rather human, and offer valid opportunities to the fortunate singer who is capable of, and schooled in, the fine art of drama. True, no training can provide one with the genuine ability to communicate through dramatic expression, but there are certain basic dramatic ABC's to be absorbed which are the first to be observed at any audition. With most auditions being as brief as they are, one can ill afford to overlook the basics, which are usually details easily detected by the trained eye—an eye which sees a constant flow of false talent day in and day out. It is the fresh and the new—the original touch and approach—that commands their attention; but the original approach cannot be properly expressed without a thorough foundation of the traditional. The world is, unfortunately, full of imitators.

As to the vocal requirements, most standard opera companies demand that the young singer have at his command at least a dozen of the standard operas before they begin assignments, such as the baritone roles in *Rigoletto, Aida, Traviata, The Masked Ball, Tosca, Faust, Pagliacci, The Marriage of Figaro* and *La Boheme.* I would personally, though, like to stress the demand for competent singers for the French opera roles, which have been unduly neglected. Understandable as it may be, perhaps due to over-specialization, the vast majority of our singers

(*Continued on page* 35)

The Author with Roberta Peters in Metropolitan "Fledermaus"
—Louis Mélancon photo

Since his 1953 Metropolitan Opera debut as "Pelléas," Theodor Uppman has become popular for his roles in "The Magic Flute," "La Perichole," "Don Giovanni" and "Die Fledermaus." He is known to millions through appearances on the "Bell Telephone Hour," "The Voice of Firestone," "Omnibus," the NBC-TV Opera Theatre, N. Y. City Center and Central City Opera. Recipient of the Gainsborough Foundation Award, he has been guest soloist with major symphony orchestras of the nation, and studied with Carl Ebert, now director of the Berlin Municipal Opera.

Master Tone Impressionist

It is well, amid pressing occupations, to think of the great musicians and, above all, to bring them into the thoughts of others.

—Claude Debussy

An overripe romanticism of huge sounds and massive structures threatened to engulf music at the turn of the twentieth century, until a conjuror of sound named Claude Achille Debussy demonstrated that subtlety and silence could be effective musical instruments, became in the process one of the immortals of western music.

Debussy was born over a china shop in St. Germain-en-Laye on August 22, 1862, eldest son of ne'er-do-well Manuel-Achille Debussy and Victorine Manoury. Mme. Debussy was a harsh, domineering woman who taught the young Claude to read, write and do sums, but failed to advance his education further; at age 6 he was shipped off to the banker Arosa and his aunt. For the next four years the boy spent most of his time at the Arosa estates in St. Cloud and Cannes, began his music and art lessons there. While in Cannes he auditioned at the piano for former Chopin pupil Mme. Maute de Fleurville, who thought she recognized genius and took him under her wing.

Debussy's Arosa idyll came to an abrupt end sometime before his tenth birthday when the banker abandoned Mme. Roustan to marry another woman. Forced to return to his parents in Paris, Debussy was nevertheless presented for examination at the Paris Conservatory by Mme. de Fleurville, and was then accepted into Lavignac's solfeggio class. The elder Debussy, aroused by visions of a neo-Mozartian prodigy, hounded the boy to study, and was rewarded by progressive advancement at the Conservatory. At age 11 Debussy made his concert debut with the Chopin *Concerto in F Minor* and was awarded second honorable mention.

He remained at the Conservatory for the next ten years, alternately shocking and astounding its faculty and students by his refusal to accept classical concepts, his completely unorthodox compositions and superlative pianism.

In the summer of 1880 piano professor Marmontell received a request from Tchaikovsky's famous patroness, Mme. Nadezhda von Meck, for a young pianist to join her entourage; he recommended Debussy. The avid 18-year-old musician joined the von Meck family in Switzerland and quickly ingratiated himself as piano teacher and good companion, earning the Russian diminutive of Bussyk. He spent the next two summers with the von Mecks either on their Russian estate or traveling; he soon fell in love with Mme. von Meck's daughter Sonia. The mother wanted a more brilliant match for her daughter, and promptly packed an unhappy Debussy back to Paris.

Photo of Debussy taken by Pierre Louys and later torn up by the composer in a moment of anger against his friend.
(Collection of Mme. Gaston de Tinan)

Poster design by Rochegrosse for the Premiere of "Pelléas"
(Durand, publishers)

Sonia was soon supplanted by the singer Madame Vasnier, wife of architect Pierre Vasnier. Both the Vasniers took a deep interest in Debussy's progress, invited him to live and work in their home, were rewarded by a love affair with the wife and his first songs *En sourdine, Mandoline, Clair de lune,* and two abortive attempts to win the coveted Prix de Rome. He won it at his third attempt in 1884 with the famous cantata *L'Enfant prodigue,* and was sent off to Rome for more advanced study and work.

Debussy spent the next three years at the Villa Medici under protest and threat from M. Vasnier to discontinue his allowance. During this time he submitted the test works *Zuleima, Printemps* and *La demoiselle élue,* all of which outraged the Conservatory faculty; the last two have since become masterpieces. In 1887 Debussy made his final break with Rome and the Vasniers, re-

(*Continued on page* 36)

The above article was prepared by staff writers of the "MD Medical Newsmagazine" and is reprinted by special permission.

From Concertmaster to Virtuoso

JOSEPH FUCHS

—Editta Sherman Photo

OFTEN during the past 15 years, in which I have concertized throughout the world exclusively as a soloist, I have startled interviewers and impresarios by the frank admission that, for some time previously, I held down with considerable pride the post of concertmaster of the Cleveland Orchestra. "But isn't it rather unusual," they counter with surprise, "for an ensemble player ever to develop into a solo virtuoso of stature?" Or, somewhat less tactfully, "It's amazing how you've managed to live down such a serious handicap!"

I, on the other hand, find myself continuously surprised at the persistence of the altogether unfounded notion that a solo virtuoso and an orchetral player are separate and distinct breeds—a misconception which apparently still lingers from the days long before Haydn and Mozart, when orchestral and chamber music was so written as to demand very little virtuosity on the part of the ensemble player and to offer him scant opportunity for freedom or individuality. Musical history shows, however, that all this changed rather swiftly in the early years of the 19th century, with expansion of audiences, concert halls, orchestras, symphonic forms, and repertoire. Music written for the modern symphony orchestra is, in fact, becoming increasingly challenging to the individual player, who must maintain a high degree of technical and interpretive skill to keep pace with it. So if, as the late Carl Flesch once wrote, young virtuosi "usually regard the demand to spend some time in an orchestra as a serious insult," they are wrong. It takes a first class man to make the grade with a first class orchestra today.

Flesch, for several years a member of the Lamoureux Orchestra and an inveterate chamber music player as well as an internationally acclaimed virtuoso, made this statement in his autobiography, in a passage referring to the great Eugene Ysaÿe, who played for several years in the Bilse Orchestra, the nucleus of the Berlin Philharmonic. Like Ysaÿe, many of the greatest string players of musical history have played with orchestras and/or chamber groups at some time or other and found the experience invaluabe. Casals, who played in the orchestra of the Opéra Comique for three years, claims that he learned not only from his fellow 'cellists but from practically everybody, violinists and singers included, and not only from good artists but also from bad ones, who taught him what *not* to do. Piatigorsky was the first 'cellist at the Moscow Opera and with the Berlin Philharmonic, and toured with a chamber music group before making his first splash as a soloist on a visit to America in 1929. Emanuel Feuermann, weaned on chamber music playing with his own brothers and sisters and long a member of a

(*Continued on page* 60)

One of the concert world's most highly regarded violinists, Mr. Fuchs is one of ten artists recently chosen by the Ford Foundation to perform newly commissioned works during the 1960-61 season. When he is not busy filling concert dates or cutting records for Columbia (his complete cycle of Beethoven sonatas is a consistent best-seller), he is participating in telecasts for the Lowell Institute's Station WGBH-TV, also subsidized by the Ford Foundation.

The Author as Soloist with Pablo Casals, at one of the Cellist's famed Festivals in Prades, France.

—Magnum Photo by Paul Moor

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"The Twain Shall Meet"

Thomas Scherman

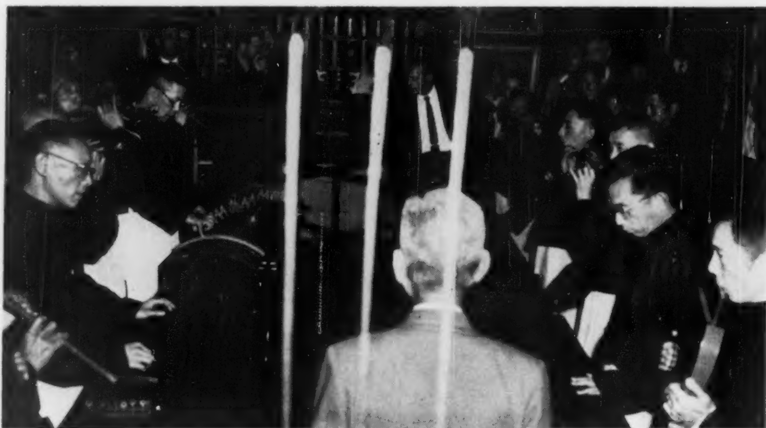
A LOT has been written about the effect of American music and American musicians upon Oriental audiences—one side, and a very important one, of the cultural exchange inherent in ANTA's sponsorship of The Little Orchestra's recent tour to Southeastern Asia, Korea and Japan. But an equally important feature of the tour has been relatively overlooked: the very vivid impression made upon *us* by Oriental music—a feature without which there would really have been no exchange, but rather a one-sided presentation of gifts, which would indeed ill display the spirit of President Eisenhower's program. One thrilling example of this side of our tour took place in our first week away from home, in India.

Our introduction to classical Indian music had been prepared for us two and a half years previously. Henry Cowell, that indefatigable musical tourist, spent three months in 1956 studying the intricate and highly sophisticated art of Indian music at the Madras Music Academy, the fountainhead of South Indian classical culture. In true Eastern scholarly fashion, he sat for eight hours daily absorbing the meanings of the Indian *ragas* (scales—there are over three thousand), *talas* (rhythms—from the simple 4/4 to complex mixtures of 15/8 and 7/16, each one having a special meaning to performers and audience), and filling his ears with the exotic sounds of Indian instruments, as well as the special techniques required to play them. The creative result of this concentrated absorption was his Symphony No. 13, a work "inspired by, not *imitative* of, Indian classical music"; this work I would describe as Indian culture heard through Western ears. The symphony was dedicated to the Madras Music Academy, but, because of an unfortunate illness of Cowell, and partly perhaps because the symphony was conceived for Western instruments played by Western-trained instrumentalists, it was not performed until we gave it its premiere in the Fair Grounds at Madras on March 3, 1959. The success or failure of the work and our performance of it has been reported elsewhere. But our preparation of it included some fascinating insight into exactly how far East-West cultural exchange *can* go.

Cowell had included in the scoring of his symphony two important Indian percussion instruments: the *tabala-tarang* (a group of five tuned hand-drums, played with the fingers and the flat of the hand, with such lightning speed that the effect is sometimes that of a glissando), and the *jala-tarang* (a group of sixteen different-sized rice bowls filled with varying amounts of water and struck with a metal stick—much in the same manner that we, as young-

(*Continued on page* 57)

Before founding the world-famous Little Orchestra Society in 1947, Thomas Scherman originated radio's "Let's Go to the Opera" and served as assistant conductor at the Opera Nacional in Mexico City. A graduate of Columbia University, he also studied at the Mannes and Juilliard Schools; his professional debut came as assistant to Otto Klemperer in New York. He is the recipient of numerous citations, including the National Federation of Music Clubs Award "for distinguished service to American music abroad."



The Author and Members of the Little Orchestra Society Listening to Chinese Classical Music at the Taipei Confucius Temple.

The Songs of Jerome Kern

From the pen of Jerome Kern came a profusion of melodies, imaginative and inspired, which remain as fresh and beautiful as the day they were conceived. Below are listed many publications of Jerome Kern's songs.

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The Ancient Magic

HARRY PARTCH

The Author and his Cloud-Chamber Bowls

TRADITIONS in music do not begin with recent European centuries. They begin with the human race, in the deepest wells of wisdom. Knowing this, and knowing it deeply, I am incapable of discussing my particular direction in the arts as though it had a relationship only to the contemporary scene in music.

There are two essential ones: first, our world, this time and place, in every way that my experience has touched it; second, ancient usages and traditions as they concern my privilege as an individual.

After humanity's primary concern with food and self-protection comes an effort always to understand its experience. And as man's art life through both known and unknown millenniums lengthens, mere security carries ever less meaning in itself. The bringing into the world of babes, who in turn will beget more babes, who will stand for the perpetuation of the American way of life without thought of the singular perspectives that art alone can provide, is to compound human tragedy.

Ours is a time of scientific magic, and it would be great if one could say that insight is its invariable companion. But only in art—if it is truly art—is insight automatic. Art-magic is something that we desperately need to replumb. The people who first stretched a piece of gut over two bridges, or found tones in wood suspended at the nodes, discovered *magic*, just as certainly as the people who found tones in electronic tubes. Then, through art, they plunged intuitively toward an insight into the greater mysteries.

Ours has been called, among other things, the age of electronics, and a great deal has been said about the desirability of *expressing* one's own time.

The desideratum of a counterforce to the individual's diminishing significance in the face of an industrial machine is not to be disputed, but nothing could be more futile (or downright idiotic) than to *express* this age. The prime obligation of the artist is to transcend his age, therefore to show it in terms of the eternal mysteries. What this age needs more than anything else is an effective antidote.

The loss of values through the magic of science is at least lessened when we are aware of, and instinctively try to regain contact with, simpler ancient sources. The miracle button, the airplane, the automobile, have all taken their toll. I have walked through a section of country with a pack on my back, preoccupied constantly with all manner of petty personal problems, yet now and then I was aware of the magic of small growing things, the magic

(*Continued on page* 45)

Certainly one of the most controversial author-composers of our day, Harry Partch is also noted for building musical instruments of new design. He has devised his own scale, dividing the octave into a great number of tones instead of 12 equally tempered tones now in use (his chromelodeon has 43). Author of "Genesis of a Music," his dance satire, "The Bewitched," was recently produced by Columbia University, in co-operation with the Univ. of Illinois. (Recordings of his works can be obtained from Gate 5 Records, Box 989, Evanston, Illinois.)

Rehearsing "The Bewitched" at the University of Illinois. John Garvey, Conductor, with back to camera.

—Photos by Ed Wojtas

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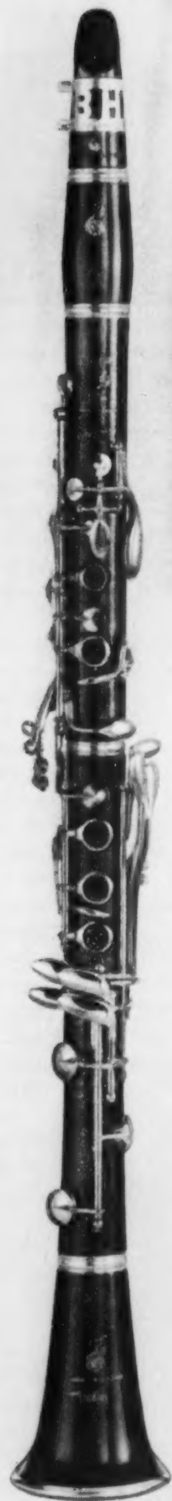

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Can a College Professor Compose?

ROSS LEE FINNEY

THE University is by tradition the gathering place for creative minds and, over the years, the university has proved itself fairly successful in dealing with this all-important aspect of human culture. It is human frailty that has sometimes limited the vision of universities. Too easily the university can be made the repository for past activity, concerned too much with upholding tradition and too little with the new spirit of the present. When creative technics of history tended in the 19th century to limit creative methods in science—or, in the 20th century, creative methods in the arts—the university was not so much at fault as the limitations of insight on the part of faculties. Particularly at this time when group activity is given such accent, it is good to discuss the value of creative imagination in the individual.

At the very start we should distinguish the various phases of creative thought: the period of investigation, the period of blankness (when there seem to be no ideas at all), the flash of the inspiration, then the long period of integrating experiences into a new concept or work. Most creative work, whether in science or art, follows some such pattern, not necessarily in the order

named and obviously not the same for every individual. Each episode deserves respect and understanding as a part of the creative process. The flash of inspiration is the most sensational, but inspiration does not always result in creative work. The period of blankness is hard to endure, but it may be a most important process in clearing the mind. And surely the process that Sinclair Lewis has referred to as the "application of the seat of the pants to the seat of the chair," though not at all romantic, is equally important to creative work in all fields.

Reality and the Artist

The artist must deal with his own subjective reaction to reality. His job is an infinitely complex one. As Ernst Cassirer has pointed out in *An Essay on Man:* "The imagination of the artist does not arbitrarily invent the forms of things. It shows us these forms in their true shape, making them visible and recognizable." The artist accomplishes this revelation by his emotional involvement with the experience to which he gives concrete shape. However the composer may verbalize or symbolize, his music must be a subjective experience revealed entirely by musical sounds. A creative statement in music is neither entirely expression nor entirely invention; it is a combination of the two. One without the other would be uncreative and unimaginative. Even though the composer might reduce the order of musical notes to a numerical formula, this formula would not explain the essential subjective revelation that makes of the musical notes a work of art.

This matter of emotional involvement or identification seems to me worth examining. It is perfectly obvious that all creative people are involved in their work. What pattern does that involvement take? The view has been held that a composer's music is a literal reflection of his emotional life: that he composes a love song only when he is in love, and a lament when he is bereaved. If one but thinks of the changing emotional gestures in a single piece of music, one realizes how invalid this idea is; nevertheless, it persists and is partly responsible for ignorant ideas about the arts in the academic environment. How can the college professor know anything about life? But more dangerous is the bohemian tradition that this fallacy encourages. The bohemian always confuses personal experience with creative emotional involvement; he substitutes a convention of behavior for the individualism of the artist. He *talks* about music but never *produces* it. People in the university often fail to distinguish between this undisciplined, uninvolved bohemianism and the courageous independence of the real artists. The creative artist is as sensitive to such distortion of aesthetic values and as

(*Continued on page* 54)

Awarded the Pulitzer Prize for his first string quartet in 1937, Professor Ross Lee Finney has been composer in residence at the University of Michigan since 1948, and has studied with such greats as Nadia Boulanger (Paris), Alban Berg (Vienna) and Francesco Malipiero (Italy). His orchestral works have been performed internationally, and featured by such orchestras as the Minneapolis Symphony under Mitropoulos, the Detroit Symphony, the National Symphony, the NBC Symphony and the Boston Pops. Author of "The Game of Harmony," he became a member of the Academy of Arts and Letters in 1956.

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Analyzing Musical Integrity

ROBERT PACE

HAVING just returned from my stint of adjudicating an annual rash of spring music festivals, I have several items on my mind which I would like to share with you. As the end of a teaching season approaches, I always like to review what *has*, and what *has not* been accomplished, in the hope that a better job will be done next fall. I found that most teachers express this same desire. This is a practice we might well encourage in each other through informal discussions.

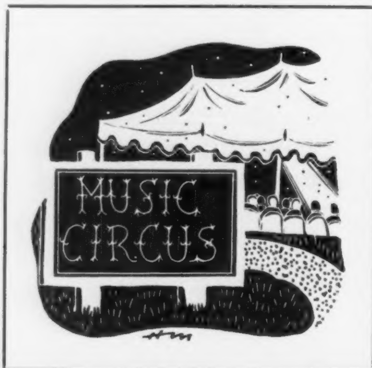
Through listening to the performances of many young pianists and from talking with their teachers, I arrived at several conclusions pertinent to this article. First of all, I found most students to have a wholesome attitude about their music study which was a real credit to their teachers. They seemed to be participating in the festivals because of a genuine interest in music—not just for the glory of a rating. By and large, they showed the effects of having been thoroughly coached—that is, they were disciplined to the extent that they played with more than adequate digital dexterity. Of course there were some wrong notes, but I suspect that those slips were not due to lack of practice.

On the other hand, I was somewhat disappointed at a rather general lack of *musical integrity*. This was manifested in an inadequate handling of the numerous little details which make the difference between "just another performance" and real artistry. For example, far too many students had trouble with tempo. For some it was too fast, for others it was too slow, while still others actually observed the indicated marking, but did not seem to find it comfortable. The correct "feeling" for a tempo comes only as a result of balance between phrasing, dynamics, pedaling, ornamentation and articulation — all of which are a part of musical integrity, which we call "interpretation." (You may remember a previous article titled "Interpretation vs. Imitation" which dealt with this very subject.) Any phase of interpretation improperly managed can destroy the effectiveness of the entire performance. One cannot phrase musically if the tempo is too fast or too slow. The phrase-line is obscured if the dynamics are ignored, the tempo rushed, the pedal blurred, or embellishing tones poorly executed.

Accents and Symbols

Take the example of musical *accentuation*. What does the symbol *sf* mean? Of course we know that it is something quite different in a loud passage than in a soft one. But how do we know to play a certain chord or tone softer than another if there is no obvious marking? The plain truth is that most students do not know unless they are told by a teacher or hear it on a record.

It seems to me that the remedy to this situation lies in a sensible approach to analysis. This, I feel, is the weakest area in musical training today. There is far too much emphasis placed upon agility and exhibitionism (gained through repetitive coaching or copied from a record) and too little attention paid to gaining genuine musicianship.



But just what is a "sensible approach" to analysis, and is this approach the same for all students? Is it more than the recognition of chord structures and the labeling of form? Definitely! Analysis deals with everything that goes into the artistic performance of any composition. This includes recognizing melodic design, harmonic structure, form, phrasing indications, dynamics, pedal markings, ornamentation; yes, and even the technical aspects of playing the piano. And a sensible approach is one in which the student is helped to acquire the tools necessary for dealing effectively with *his level* of music. For the beginner and the advanced student the process will be the same, but the scope will be entirely different.

Recent letters from readers have consistently requested a series of articles which would discuss the specifics of analysis. Teachers with whom I have talked at festivals and workshops have voiced this same request and brought up many good points for consideration.

Just how to approach this subject in a manner which will be helpful to teachers with widely varying studio problems poses a real challenge. It can be done only by means of several detailed articles upon the analysis of various compositions.

Have a good summer and let me know if there are any particular problems you would like to have discussed in this column. ▸▸▸

The Composers Press, of 1211 Ditmas Avenue, Brooklyn 18, New York, offers a royalty contract for each of the winners of their 1959 Publication Award Contest. Selections in six categories are being sought; the deadline for receipt of manuscripts is November 15.

Art and Practice of the Carillon

STAF NEES

Bell Tower of St. Rombout's Cathedral, Mechelen, Belgium

ONE day about seventy years ago, the town authorities of Mechelen, an ancient Flemish city, met to discuss a proposal laid before them by a certain town councillor. It was the councillor's plan to institute a series of evening carillon recitals, following carefully-planned programs of real artistic worth. His idea was greeted coldly. After all, the carillon had never been considered as an art-medium; by centuries-old tradition, it was a civic means of communication and information, and it performed—in its own gentle way—many of the functions that are assumed today by the mass media. The carillonneur was essentially a municipal employee, whose task it was to look after the mechanism of the hour chimes and to periodically change its tunes. His instrument proclaimed the entries of kings, princes, prelates. It announced the signing of peace treaties. It tolled the deaths of great men, and spread the news of the fortunes of war and affairs of state.

To be sure, the carillonneur had always been a musician. The laws which had enjoined him to strike the hours and mark great events had also obliged him to play for religious feasts, folk festivals, civic celebrations, and so on. No pageant was played, no procession was held without the sound of the bells, sending forth the tunes traditionally associated with the day's event. In fact, by the 17th century the art of carillon-playing had been carried to a high level in Flanders and the surrounding provinces, and the 1600's and 1700's produced a long line of performer-composers of genius; Johannes De Gruytters of Antwerp, Theodore de Sany of Brussels, Salomon Verbeeck of Amsterdam, Eloi Bonnejonne of Mechelen-Malines, and Matthias Van den Gheyn of the Community of Louvain were among the host of distinguished and dedicated musicians who contributed to the development of bell-music. For all their talent, though, these men were still considered more as honored town functionaries than as artists in a formal sense.

Mechelen's Advantages

And so, when we considered that the 19th had been a century of sad decline for the carillon, it was perhaps understandable that the burghers of Mechelen should look somewhat askance on their councillor's suggestion. But the councillor had persuasive arguments in favor of his proposal. For one thing, the beauty of tone and timbre of the Mechelen carillon made it a prized set of bells. For another, the town had a brilliant, devoted carilloneur in the person of Jef Denyn. Finally, this particular councillor was apparently a persistent individual, who met all objections by simply re-stating his case in strong terms. It thus came about that, in the face of considerable ridicule and mass indifference, Jef Denyn gave the first in a long series of Monday evening recitals. The number of admirers attending the first concerts grew within a few years to a large audience of attentive listeners, many of whom traveled great distances to hear the master carillonneur play the bells of Mechelen. It may be said that it was only from this time that the carillon assumed status as an instrument for the expression of art-music, in addition to its traditional social position.

In 1922, as a result of the reawakened interest in the carillon (to which he had given impetus), Denyn founded the Carillon School of Mechelen, which remains the only school in the world given over exclusively to instruction in the technique of playing this complex and delicate instrument. The technique of truly fine carillon playing is of such intricacy that a talented pupil with a thorough background in musical theory and acquaintance with other instruments requires, on the average, three years to acquire a diploma from the school. Of approximately 250 pupils in the school's history (of whom about 80 have graduated), I was among the very first, under the personal instruction

(*Continued on page* 51)

Acknowledged by critics and fellow artists as the world's leading carilloneur, Staf Nees is the director of the Royal Carillon School Jef Denyn in Mechelen, Belgium, in addition to being city carilloneur of that town and professor at the Belgian College of Sacred Music. As performer and composer, he has inherited the mantle of the great Jef Denyn, and is the recipient of numerous royal, civic, and ecclesiastical honors. His recordings are available on several major labels.

The Orient Accepts Western Music

JOEL ROSEN

THE great heart of another people's music rarely beats in unison with our own. Nonetheless, the Western musician who today travels the vast continent of Asia will find an interest and an appreciation far beyond our general conception.

Like everything else in this vast continent, however, the touring musician encounters amazing paradoxes about the acceptance of his Western art. In the city of Tokyo, for example, he finds seven symphony orchestras—while in the entire subcontinent of India, he finds none. In some areas, he encounters instruments and general performing facilities which are often superior to those in most of the Western world, but he also visits highly populated areas where a reasonably tuned piano is non-existent. He sees musical education advanced beyond most American teachers' dreams, and he sees large countries where there is a complete absence of any Western musical training. He plays before critically aware audiences who are quite knowledgeable about his field, and he plays in major cities—with populations in the millions—where Western music has never before been performed. He discovers in some quarters an acceptance of his art form, and in others, an immediate rejection—emanating, perhaps, from political and social roots.

The concert artist planning a tour of Asia is usually forewarned of many obstacles, such as the lack of modern musical facilities. In some cases, this is indeed quite true. For example in Nagur, India, a city of half a million, it is impossible to find anything but a century-old upright on which to perform. In still other Asian centers, he will be confronted with voiceless instruments, many of which seem to have been untuned since the Ming Dynasty. However, on the brighter side, often in unexpected spots like Punang, Malaya and Bandung, Indonesia (and of course in Tokyo, Jakarta and Delhi) he will find communities boasting beautiful Steinway concert grands.

Joel Rosen is highly qualified to write the above article, having just returned from a three-month State Department supported tour of ten countries in the Near and Far East. A graduate of Juilliard, this young pianist has dedicated a portion of his future career to improved international understanding through music. The State Department solicits similar generous dedication from first-rate artists to help alleviate the world's political differences.

—U.S. Information Service Photo

Varied Conditions

Concert halls vary from dilapidated, unheated movie houses to beautiful air-conditioned, acoustically superb structures such as the Saperu House in Delhi, the New Cultural Center in Singapore, and the Yamaha Hall in Tokyo. The audiences will often be equally surprising. In Tehran he is met by highly sophisticated music lovers, but if the next stop is Hyderabad, the fifth city of India, his audience will never before have attended a Western recital.

The favorites of *all* audiences, however, are usually the classical standards. There is a great affinity for Mozart and Beethoven, and most of the popular Romantics—especially Chopin and Schumann. Contemporary music is not especially popular, and seems to be most appreciated when it is rhythmic. For example, the delightful drive in the Second Movement of Aaron Copland's *Piano Sonata* or the Dynamic Mood of William Schuman's *Three Piano Moods* were exceptionally well received. Perhaps this deep-rooted attitude may best be explained by the fact that to much of Asia the words *yüo* (music) and *lo* (serenity) had the same graphic symbol.

Nonetheless, the Asian generally has come a long way in accepting what Confucius once called "vulgar music." "The vulgar-minded man's performance," he said, "is loud and fast, and again fading and dim . . . His heart is not harmonically balanced; mildness and graceful movements are foreign to him."

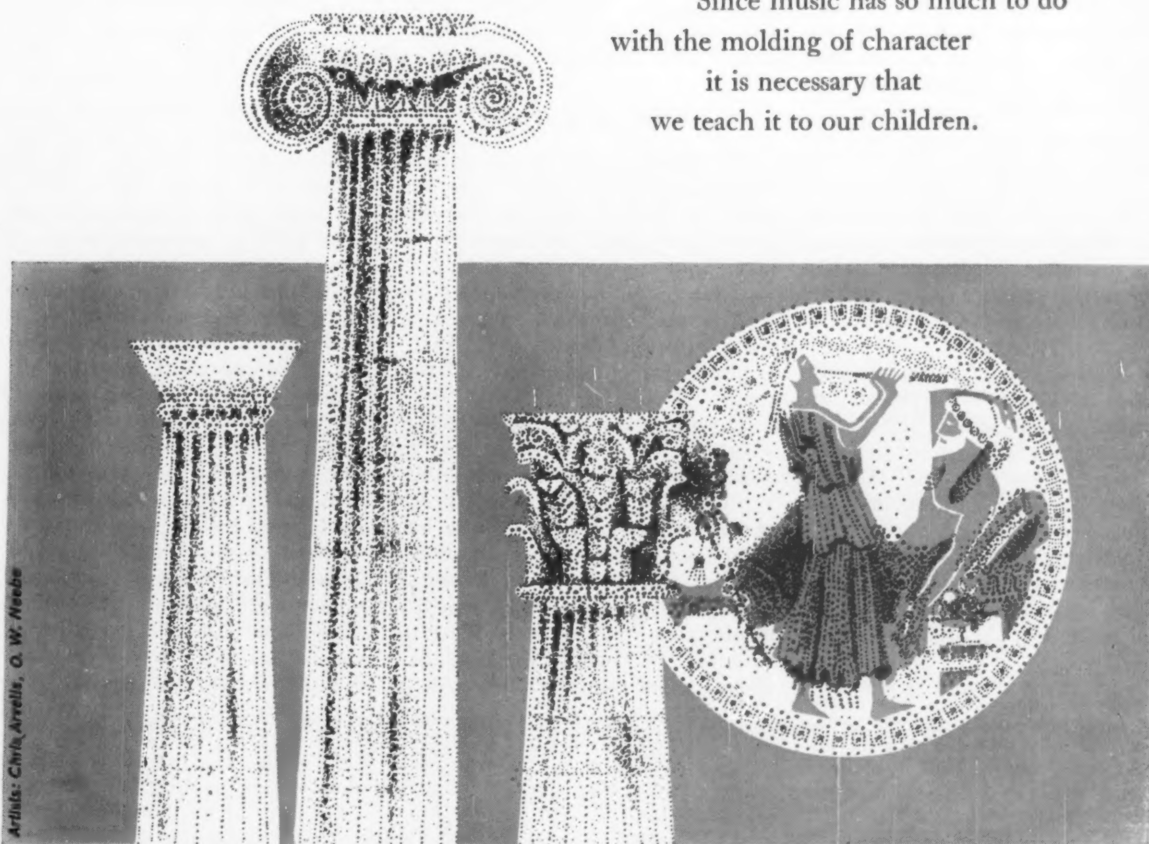
The recent acceptance of Western music is especially amazing when considering the nature of the Oriental musical approach. In addition to the obvious differences in instruments and orchestration, we are confronted with a normal scale in the Far East that is pentatonic without semitones. It consists of only three whole tones and two minor thirds, the thirds being alternately separated by one or by two whole tones, just as in the series of black keys on our pianos. Furthermore, the beauty of the music lies not so much in the succession of notes, as in each separate note itself. Oriental musicologist R. H. van Gulik tells us: "Each note is an entity in itself, calculated to evoke in the mind of the listener a

(*Continued on page* 63)

the universal language

Aristotle on music and good citizenship

Since music has so much to do
with the molding of character
it is necessary that
we teach it to our children.



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Possibilities of the Guitar

JEANNETTE COLTON KILLIAN

"HOW long does it take to learn to play the guitar?" is a question I am often asked. The answer is, "It depends on *you*—on how well you want to play." With a few hours' practice you can learn three chords to accompany simple songs in one key. With years of practice, using ten fingers with agility, plus ability to read music, you may become a virtuoso on the classic guitar and distinguish yourself on the concert stage. For the classic style, a voice is not necessary, but one must master the intricate works of such master composers as Bach, Beethoven, Schubert, Berlioz, Albeniz, Sor, Ponce, Villa-Lobos and others who wrote for the guitar.

In between the 3-chord and the long-term plan there are other ways to play a guitar that range from easy to difficult. The guitar is a versatile instrument, with tremendous scope and unlimited possibilities. It will respond to the interest, ability and continued progress of the person who wants to play well.

According to George Bernard Shaw, "Hell is full of amateur musicians," and increasing numbers of amateur guitarists here on earth are playing "for the hell of it." There is a large field for professional performance as well.

In buying a guitar, consider your intentions as to amateur or professional status, along with tone, size and make. Get the best you can afford; a cheap instrument isn't fit for a child's toy, and a guitar is a good choice for a child's introduction to music study.

You *can* learn by your own efforts, figure out chords and draw diagrams. That is the hard way, by my own experience. There are books with keys and chords, as well as inverted positions to use after you have mastered "barring" with a firm index finger. There are books with melody fingering and chords for solo, duet and trio playing, if you don't sing. A good teacher may stimulate your progress with private or group lessons.

Types of Guitars

The Spanish guitar is used for accompanying songs or as a solo instrument. With a steel bar for one guitar and chords on another, you may swoon and sway the Hawaiian way. Electric guitars are popular for jazz bands. Les Paul invented a tricky multiple chord system; there is also a "synchromatic touch" system.

The guitar is related to the medieval lute, guiterne, and cittern. It was first popular in Spain in the 12th century, later in Italy, from whence it was introduced into northern Europe by Italian clown-comedians. In 16th and 17th-century France a guitar was often found in a lady's boudoir as well as in a Watteau painting. In England its popularity almost wiped out harpsichords.

Because the guitar has been used in many countries, it is a fitting accompaniment for folk music from foreign lands. The Spanish "Flamenco" is an exotic style of playing on a special guitar. Songs such as the Swedish one Jenny Lind sang, *When I Was Seventeen,* "Marie Antoinette's Song," Lily Strickland's *Lindy Lou,* Gilbert and Sullivan's *The Moon and I* and *Tit Willow, Obstination,* a modern French art song, and many others go well with guitar accompaniment. For a Chinese "Flower-Drum Song" and a Maori War Chant a rhythmic beat on the guitar gives a percussion effect. It may be unethical according to ethnic standards, but I have put my guitar on the floor and plucked it from a kneeling position to imitate the manner of playing a Koto for the Japanese "Cherry Blossom" song.

If you want to do more than amuse or amaze your friends, if you enjoy giving your talent to serve a good cause, you may find tremendous appreciation and response in Homes for Aged or Blind People, in hospitals and institutions for physically or mentally ill patients. The guitar's mellow tone is not likely to jar on sensitive ears; its friendly informality has great personal appeal; it is easy to carry around into rooms and wards where a piano is unavailable. This work requires a sympathetic approach, an uplifting spirit capable of radiating through the usual gloom of such places. But to be a "Pied

(Continued on page 55)

Jeannette Colton Killian is a versatile and successful entertainer, as well as a musical scholar and teacher of distinction. Her popular program, "Around the World in Song," draws upon the materials of many nations and races, with picturesque details of costume and settings. Following recent researches abroad, she is now occupying her studio at 78-42 Main St., Flushing, N. Y.

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Critic and Performer

CONRAD L. OSBORNE

ALMOST any night of the school year, in one or another of this country's university or conservatory auditoriums, a young soprano may be heard testing her voice on *Care Selve*, or a young pianist limbering his fingers on an early Mozart sonata. If either of these artists possesses a really extraordinary talent, a persistent constitution, and some means of financing several years of heavy study with little or no income as a performer, he or she may join the ranks of steadily-employed professional musicians.

Several times each year, our larger schools play host to distinguished guest performers—sometimes artists who are at the very pinnacle of the musical world. On these occasions, the audience will include some of the brighter students of music and/or journalism, who have been given the enviable task of passing judgment on Bjoerling or Stern for the school newspaper. The more perceptive and fortunate of these observers will eventually obtain jobs on newspapers or magazines (though they will probably be writing about weddings or fashions, not music), and a few of them will become the music critics of our large metropolitan dailies. Once the young performers have become professional musicians and the young writers have become professional columnists, there will be set up between the two groups one of the most troublesome of all relationships—that between the critic and the performing artist.

Mr. Osborne spent four years as a professional stage, radio and TV actor before turning to critical writing as a career; he is thus a party to both sides of the dispute between critic and performer. A member of this magazine's editorial staff since last November, he is also a regular contributor to "Opera News," and will soon appear in "High Fidelity Magazine."

Before we examine this relationship, it would be well to clarify our use of the word "critic." Critics seem to fall into two general groupings. The first type is what we might call the "serious" critic. We will not be much concerned with him here, for he usually deals with aesthetic meanings, and is relatively unconcerned with details of performance and production, which he regards as peripheral. He is likely to hold a position at a university, and very probably has an excellent background in philosophy, literature and art, as well as music. He is not so much interested in reaching a mass audience as he is in communicating with the comparatively small community of artists and intellectuals in an effort to interpret and clarify the symbols presented to us by any work of art. In a sense, these people are the only true "critics," since it is only they who ever get around to discussing the one vital matter—the matter of meaning.

Important Omission

Meaning is the one topic which is never, never touched upon by the second sort of critic—the newspaper reviewer. The reviewer will probe any and all other subjects quite exhaustively, but he will not run the risk of exploring that one. He is safe, however, in avoiding any discussion of meaning, for he has at his disposal several nearly unanswerable arguments. First, there is the question of time. The daily reviewer has a deadline to meet, requiring him to compose his piece within a ludicrously short period, and in the dead of night at that. Second, there is the question of the reviewer's function, which is primarily that of a reporter. His first duty is to note that such and such an event took place in a certain hall at a certain time; in fact, some "reviews" consist of nothing more than this information. Next he must report the details attendant on the performance, and here his own opinion and taste come into play. He delivers opinions on the performers, the programming, the scenery, the costumes, lighting, direction, audience manners, and so on, all with a view toward helping his readers to arrive at a decision as to whether or not the activities of this artist or ensemble are worth the price of a ticket in the future. These arguments are valid enough from the reviewer's standpoint, but one may wonder whether or not the entire structure of morning-after reviewing is of any value at all, since it obviously precludes the possibility of justice being done to anyone on either side of the footlights, or indeed of any serious thought being devoted to the matter. One may further wonder if some of the newspaper reviewers do not simply use these arguments as excuses for bypassing the issues, being unwilling or unqualified to handle them. (It will be observed that attempts on the part of daily reviewers to cross into the realm of the serious critic frequently end in disaster.) Nevertheless, it must be conceded that, given the facts of daily newspaper life, it would be unreasonable of us to expect a reviewer to tackle the really basic problems of meaning.

But it is not unreasonable to ask that the reviewers approach their task with uncompromising integrity and straighforwardness, and even here many of them seem to sink into a sort of cosmopolitan quicksand. We must admit from the start that there are no objective standards for

judging works of art, and that all we can do is to take the best that we know in the given form (again subjectively determined) and treat it as an absolute. Even within this framework, the so-called "absolute" is not adhered to as a standard. A reviewer may apply precisely the same adjectives to performances by artists at the Metropolitan and at a Greenwich Village workshop, but no one will suppose that the two are really of the same quality. All of this seems inevitable, and it is simply up to the reader to acquaint himself by trial and error with the sliding scale that is actually in use. However, reviewers are subject to other malaises—clearly contagious—which are neither inevitable nor excusable. Most of the difficulty seems to stem from the reviewer's unwillingness to trust his own feelings. Of course, everyone who has listened to a fair amount of music has built for himself a superstructure of beliefs or intellectual principles—an articulation of his feelings about the art—and there is nothing wrong with that. But there is a tendency to allow the principle to become a hard-and-fast doctrine, standing in the way of emotional reactions and thus rendering a really honest report literally impossible. There is one very distinguished critic, for example, who contends that incestuous love as presented on the stage cannot be dramatic, apparently because it is morally reprehensible. He thus finds himself in the preposterous position of contending that Act I of *Die Walkuere* is undramatic, since Siegmund and Sieglinde are brother and sister! Perhaps he would also claim that *Oedipus Rex* is undramatic. Another well-known reviewer prefers to believe that the early German works of Kurt Weill, with their graphic representation of human greed and deceitfulness, are mere relics of our unpleasant past. When the New York City Ballet recently played a number of extra performances of Weill's *7 Deadly Sins* for sold-out houses of enthusiastic people (mostly young), this gentleman continued to maintain that it had no meaning for our generation. Now anyone is entitled to dislike t' e music of Wagner or Weill, but behooves him to be candid. I rather suspect that our Wagner critic does not allow himself much in the way of emotional response, but makes an *a priori* assumption that a work cannot be dramatic unless it fits his intellectual preconceptions (regardless of the feelings it may arouse in him). In the best criticism, the analysis is an outgrowth of the reaction.

Some critics regard their columns as opportunities for self-indulgence; their reviews become essays intended to serve as models of sophisticated prose style, or to demonstrate the alleged wit of the writer. Such reviewers will seize any chance to perpetrate a play on words, whether it is appropriate to the occasion or not. Their adherents will often cite Shaw by way of apology, failing to note that what distinguishes Shaw's critical writing is not the glitter of the style, but the utter rightness of the words chosen; his wit is always *à propos*. A critic should address himself to the business of evaluating the work and/or performance. If being funny will convey his thought, so much the better, but the reviewer who turns his column into an exhibitionistic jokestrip barely deserves the contempt of the serious musician.

No Credit for Effort

It might appear, then, that performers are thoroughly justified in the incessant, acrimonious protest they delight in. Sad to tell, the performers, almost without exception, protest for the wrong reasons. Often they resort to an appeal for pity, strangely mixed with vainglory. "Here we put in ninety-seven hours of rehearsal to introduce the ignorant public to the madrigals of John Blow, and the critics roast us. Well, so much the worse for them." There is a widespread idea that a performer should be rewarded for trying hard, or for being sincere, whether the results are up to scratch or not. Critics will, in general, bend over backwards to be kind to performers of little natural endowment and high intent, but the performer should remember that it is the endowment that counts, not intelligence, or integrity, or even sensitivity, though these are fine attributes. A brainless, careless singer with a great voice will communicate to better effect than a clever, scrupulous singer with a mediocre voice, and a critic will usually note the distinction. Unfair? Not at all. It is perfectly just that the achievement, not the effort, is what counts. Performers will also frequently complain of being held to an unattainable standard. A young tenor who feels that he got through an evening quite acceptably, only to be termed third-rate by the morning reviewer, may argue that it is unfair to compare him to Caruso. Why? Caruso was an Italian fellow who happened to be the best tenor of the twentieth century. With whom else are we to compare tenors? There is no point in crucifying a singer because he is not Caruso, but neither is it cruel to remark that he is not as good as the best—it is a legitimate evaluation. When a young baritone walks onto the stage of Town Hall to deliver a Lieder recital, he must bear in mind that in this very act he is placing himself in line with singers such as Schlusnus, Panzera, Huesch, Hotter and Fischer-Dieskau, and he must expect to be judged by exacting standards. If he is not prepared for that, he is well-advised to forego the attempt. We do not expect all baritones to be Schlusnus or Fischer-Dieskau, but that is the measuring-stick we must use.

There is one more factor which performers should consider: the daily critic is a force in the musical world, and is to some extent involved with what is (alas) accurately referred to as "the music business." He must consider what effect his words will have, and which way he should throw his influence. If a certain worthwhile composer is not being given sufficient attention, the reviewer is quite likely to put emphasis on the pleasant aspects of a performance, and to ignore the others. Even individual artists may be given credit for performing on a higher level than is actually the case. Ideally, the critic should consider nothing but the value of the performance; if a community has no opera company, and a new one is formed which launches its season with an atrocious production, it is the critic's severe duty to report that the performance was atrocious. But few will do so, because they are aware that the community needs an opera company; in fact, many reviewers are overindulgent of poor performances on the grounds that

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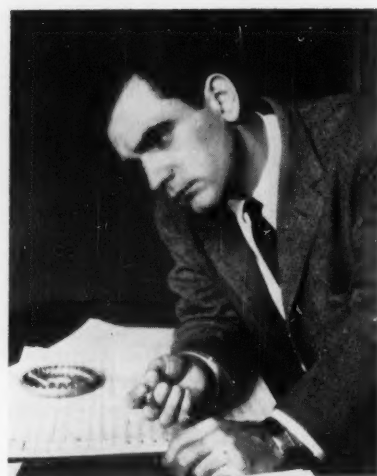
A Plea for Jazz Critics

WILLIAM RUSSO



I BEGAN a creative musical career instinctively and early. At thirteen I was composing simple jazz works based on the inspiration of the great jazz bands of Duke Ellington and Count Basie, who frequently played the vaudeville houses of Chicago in the thirties. As a student at Chicago's Senn High School, I started my own jazz band, composing and arranging most of our music. But it was easier to get started in those days because jazz was not limited to a small cult of experimentalists. It was freer, less critical of itself and easier to play. You could play original jazz music for high school dances and everyone would seem to enjoy it and perhaps "understand" what we were trying to achieve. The music itself was not as complicated as it has become today.

My classical education, including many years of studying the texts of great composers, particularly Bach, was highlighted at the age of twenty-five, when I was accepted as a pupil by Dr. John Becker, a composer in residence at Barat College. From that time on, my musical career was focused on composition, rather than performance as a trombonist.

In my efforts to become a composer I, along with a number of others, have committed heresy in the jazz world. I was accused of listening to Bach—and was guilty. I occasionally extend compositional form beyond the traditional 32 bars and 4/4 rhythm. "Is it jazz?" It may not be. Jazz is not a justification; creative work need not be judged by a comparison to something that it *is not*. By the same token, it should not be forced to follow the set academic form. For an ostensibly free-thinking group, jazz men can be quite conservative. If they revere free expression, why are some contemporary composers indicted for breaking the mores of a tribe devoted to the *individualistic* rite above all others?

Any attempt at introspection is interpreted as pretension. Most critics interpret *organization* as formalism, sacrificing individualism. Individualistic composers are lonely in that the academic regard them with suspicion for not abandoning jazz, while the jazz people harbor a resentment for pursuing the academic. Must we be black or white? Must we be forced to compromise? Can we not be permitted to expand in our own directions, with our roots in jazz? An attempt to codify and "progress" will not serve as an exegesis from jazz roots — American roots if you will—because those roots are a part of us, and we like them. It's as simple as that.

In 1950 I joined Stan Kenton's band and was fortunate to be given the opportunity to create most of the original compositions and arrangements. It was not long until I realized the need for "jazz critics." Competent music critics are surprisingly scarce, and qualified jazz critics are even more of a rarity—yet the qualifications for both are nearly the same. Might I suggest the following qualifications and functions of the prospective jazz critic?

The critic must be trained as a musician. Not only must he play or have played, but he must know the compositional aspects of music. The jazz critic, especially, must have an ear of well-developed proportions, since he must be able to know what the improvisor is doing. There is usually no printed score for the jazz solo, which often occurs just once, at a concert or in a club, not to be repeated. If the critic cannot recognize all that he hears, he is like a man criticizing Chaucer without having studied middle English.

The critic must have a larger view of life against which he can place the work of art. If life is only tactile sensation to him, he cannot possibly talk about Lester Young, for at times Lester talks with the gods.

The critic should be able to express his ideas clearly, of course, and his writing must be an adequate vehicle for his thoughts. He must have a good general knowledge of the arts. This is connected with the large view mentioned above, and also with the fact that the parallels between the arts are numerous and helpful.

He must be sensitive. The art form must communicate to him, and through him. He must be enraged

(*Continued on page* 47)

A graduate of Roosevelt University, Bill Russo is now a member of the faculty and Board of Trustees of the School of Jazz in Lenox, Massachusetts, and teaches at New York's Manhattan School of Music. His major record releases include "New Concepts of Artistry in Rhythm," "Sketches on Standards," "Portraits on Standards," "Stan Kenton Showcases the Music of Bill Russo" and "The World of Alcina"—one of two ballets. One of America's young contemporary composers, his Second Symphony, recently premiered by Leonard Bernstein and the New York Philharmonic, has won him the coveted Koussevitzky Foundation Award.

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Prepare for the Fall Band Season!

EDWIN W. JONES

ARE you like Director A.? Or do you fit the picture of Bandmaster B.? Bandmaster B. says: (loudly) "Vacation time is no time to worry about September bands! When school starts I'll take what I've got—and go from there." Director A. shakes his head. "I'm going to relax quite a bit this summer. But I'm certainly also going to make some plans for fall band. I got caught one September with nothing ready and sixty-nine problems. From now on I will believe in being *ready*."

Your chances for success are greater with a plan. You get a smoother start. It's easier on your nerves. Your department moves with pleasant anticipation. Your band members will have more respect for you if they can look at each other with pleasure and say: "Mr. Brown is really 'with it' this year. Looks as if the band is really set for something big!"

Early in summer you should check your brass. New water corks? Any stuck slides? Any dents that hinder ease of playing and cause poor intonation? Any mouthpieces stuck? Sousaphone bells need re-lacquering? (Pretty bells add flash and beauty, you know.) Early delivery to repair shops on your brass is advisable. "You should remember your woodwinds are also important in marching bands," a famous director once cautioned me. (Those of us who've heard the resonance that a large, full-bodied saxophone section imparts to a fine marching band will be reminded that most of the woodwinds are important to us.) Yes, summertime is a good time to clear up leaky pads, replace loose corks, straighten bent keys, and "go over" the action. (Your oboes and bassoons—not very practical in marching—can also be made ready for concert season at this time.)

New batter heads for your marching drums are often advisable—if you face a heavy marching season. Slings need laundering? Carrying straps O.K.? Drum sticks warped? Rods need a drop or two of oil on threads? Bass drum stick worn out? Bass drum heads seem in good shape? Any cracked cymbals? (Wouldn't hurt to perhaps replace tympani heads for the coming concert season.)

All in all, repair shops are usually not so rushed if you get your equipment in early. Don't be like me. One September first I walked into a band repair shop with two battered sousaphones. "My cow!" the owner cried, wincing and raising his hands to his head. "Get those basses out of here. We couldn't get them back to you before February!"

Check Details

Look over the uniforms. Citation cords have tips? Belt buckles missing? Buttons solidly sewed? Pants snagged? Braid and stripes O.K.? Plumes need replacing? Have everything fixed, cleaned, in mothproof bags, and stored? Interview your administrators: when you approach these good people why not have your questions and plans neatly typed and hand them a copy? (If you and I are "organized" they are more apt to grant us our requests.)

Say: "Any parades scheduled for the first week of school?" . . . "Any parades this fall where you wish us to look especially good?" . . . "Shall we try to make our marching band an outstanding unit—or shall we do some rehearsing from time to time for concert season—and sort of 'get by' in our marching?" Or: "Have you had time to set up a budget for the band this coming year?" And: "Shall I present a detailed list of items and equipment our band will need next year?" Perhaps: "Shall I get your O.K. for all purchases over $10?" You might list a few problems as you see them, so he'll see you have no easy job. Sometimes an occasional administrator thinks band directors have "big checks and little work—except wafting a thin stick."

See the newspaper fellows. Here are some possible summer news topics that should whet interest in your band:

1. Band beginners welcomed. 2. Band plans swimming party. 3. Drum major and twirlers to practice. 4. Band director says more woodwinds needed. 5. Band to parade at State Fair. 6. Band rehearsal called for Aug. 15.

Examine your music. If your band music is weathered, stained and dog-eared, better get some fresh editions. Often it is wise to order an extra arrangement to have plenty of sheets on hand. (Fresh folios are also appealing to your pupils.)

Some directors like 6/8 for moderate cadence, 2/4 for fast marching. Your preferences? By the way, why not order some new concert music for leisurely appraisal and ask your seller for an extended period to look it over? Write some good bandmen (enclose a stamped envelope) and ask for selections they deem especially suitable for concert band.

Keep in touch with your band members. Most of us are happy when our band members remain loyal. In turn, we should be interested in *their* summer activities, trips, etc. By doing this, we learn of new prospects moving to town. And we are

(*Continued on page* 48)

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Music Journal Gives a Party

IT is not usually the policy of this magazine to cover news events that have already taken place, since it seems more important, as a rule, to point forward rather than backward, keeping our readers informed, so far as possible, of what may be considered of musical significance in the immediate future, in addition to a general discussion of matters of continued interest, unaffected by timeliness or exact dates. An exception seems in order, however, in the case of the luncheon given by our publisher, Al Vann, in the Olympia Room of New York's Hotel Manhattan on April 9th, to celebrate our editor's "Fifty Years with Music." This occasion was covered by most of the New York papers, as well as several national magazines; therefore it would clearly be remiss of *Music Journal* to overlook its own rather intimate and personal report of the event.

Close to 150 well known men representing the fields of music and other arts, as well as business, journalism, education and other professions gathered at the famous midtown rendezvous to honor Sigmund Spaeth's Golden Jubilee as a writer, speaker, editor and broadcaster on musical topics. His old friends, Rube Goldberg and Vincent Lopez, dropped in during the cocktail preliminaries, taking as much time as possible out of their busy schedules even though they could not stay for the luncheon itself. At the head table the host and guest of honor were flanked by Mayor Wagner's Deputy Commissioner Robert Watt, actor Fredric March, newspaper columnists John Chapman, Frank Farrell, Ben Gross and Danton Walker, music critic Jay S. Harrison, the dean of lyric-writers and librettists, Otto Harbach, "Mr. Opera" Milton Cross with Francis Robinson of the Metropolitan and Donald Stewart of The Texas Company, 19-year sponsors of the opera broadcasts, and Peter J. Wilhousky, Director of New York's Public School Music.

The Soul of Brevity

There were no set speeches, but each of these distinguished gentlemen had at least a few words to say about the varied career of Dr. Spaeth. John Chapman, who is President of the Dutch Treat Club as well as a popular reviewer of the theatre, set the standard for brevity as well as wit when he announced that even at the risk of being called a Nazi he would restrict himself to two words, "Sig, Heil!" with the appropriate salute.

Commissioner Watt presented our editor with a handsome gift from Mayor Wagner, an autographed copy of the lavishly illustrated book, *Face of New York,* with the name of Sigmund Spaeth stamped in gold letters upon the leather cover. Milton Cross touched upon the Spaeth contributions to the long-standing Metropolitan Opera Quiz, represented also by Mr. Robinson and Mr. Stewart. Ben Gross emphasized the early sports broadcasts and reports of the eventual musicologist, while Messrs. Harrison, Farrell and Walker contributed journalistic details. Otto Harbach appeared primarily as a veteran creator of musical shows and Peter Wilhousky touched upon Dr. Spaeth's educational work in various fields of music through the years. A highlight was the spontaneous and humorous "quickie" of that great favorite of the stage, screen and television, Fredric March.

The Staff of Music Journal. (L. to r.) bottom row: Al Vann, Vera Norse, Sigmund Spaeth; top row: Robert Cumming, Carole Olsen, Chas. Hendry, Connie Lewis, Al Balkin, Conrad Osborne.

—Julian Tunick Photo

Publisher Vann himself acted as toastmaster and established a record for keeping things moving and eliminating all non-essentials. This was probably the fastest-paced and most consistently entertaining party of its kind that New York has ever witnessed. In the middle of the program the popular Livio, a favorite with Fred Waring's Pennsylvanians, sang several numbers with Hawley Ades and Al Vann at the piano, and during luncheon there was background music by Charles Hendry and Alfred Balkin of the *Music Journal* staff. Editors Robert Cumming and Conrad Osborne served as a special welcoming committee, assisted by our piano specialist, Robert Pace, of Columbia University.

The Host (l.) and Guest of Honor.
—Photo by John Majeski, Jr.

It is impossible even to mention by name the various guests seated at tables in the Olympia Room. Several outstanding executives of the music industry had come from a considerable distance to attend the celebration, including Maurice Berlin from Chicago, Thomas M. Wulsin from Cincinnati and Richard Bosse, J. M. Grolimund, Paul E. Richards and Frank Konn from Elkhart, Indiana. The National Association for American Composers and Conductors was represented by its President, Paul Creston. From Station WQXR, on which Dr. Spaeth has often appeared, came General Manager Elliot M. Sanger and Musical Director Abram Chasins. Walter G. Douglas was there for the Music Publishers Protective Association, Herman Finkelstein and Richard Frohlich for ASCAP and Carl Haverlin for Broadcast Music, Inc.

Prominent individuals in the music publishing industry included David Adams, Louis Bernstein, Clark Bowlby, Karl Bradley, Arnold Broido, Irving Brown, Dr. Franco Colombo, Frank Connor, Ernest Farmer, Leonard Feist, Harold Flammer, Jr., Frederick Fox, Walter Gould, Benjamin Grasso, Donald and Geoffrey Gray, Ben Hoagland, Jr., Herbert Marks, S. H. Marks, Harold Newman, Abe Olman, Bernard Prager, Sol Reiner, Hy Reiter, Ralph Satz, Louis Schwartz, Dr. Albert Sirmay, Lou Silberling, Michael Sonino, Sam Snetiker, Kermit Walker and Ira Wegard.

Julian Tunick's activities as official photographer were supplemented by those of John Majeski, Jr., of *Musical America*, with *Billboard* represented by Paul Ackerman and Dan Collins, *Cue* magazine by W. T. Long, Oxford University Press by W. K. Lane, the *Braille Musician* by Albert Gorson, and General Features and Fleet Publishing Corporation by S. George Little. A variety of business activity was suggested by such names as Tom Dartnell, Joseph Laurence, William Lehman, Peter J. Rotondo, Maxwell Marcuse, Hugh Gaffney, Oscar Miller, Jack Golden, Robert McIntyre, Julius Mollin, Louis Mollins, Nat Sorkin, William Nightingale, Eric Mann, Alex Kolbe, Charles Rodin, Michael Saxony, J. L. Cohen, Murray Luth, Ray Schroeder, Ken Pfitzenmayer, Al Lustig, Frank Keller, George Walsh, Harry Simeone, George Graff and Dr. Irving W. Voorhees, with Ralph Lewando and Earl Willhoite added to the educational experts and special emphasis on the instrumental phases of the music industry through the presence of Henry and John Steinway, Jerry Hershman, Henry Onorati and Frederic Zeller, in addition to those already mentioned.

The Guests Gather. Center Foreground (l. to r.) John Chapman, Vincent Lopez, Rube Goldberg.
—Tunick Photo

Mr. Vann's own introduction of the guest of honor followed the prevailing pattern of brevity, with char-

Commissioner Watt (l.) and Peter Wilhousky discuss New York affairs.

Columnists Ben Gross (l.) and Frank Farrell agree on radio and TV.

—Tunick Photos

acteristic touches of down-to-earth humor. Dr. Spaeth replied in the same spirit, responding also to the singing of "Happy Birthday" by the entire assemblage.

Many telegrams and letters arrived before, during and after the ceremony, the greatest distance being covered by a radiogram from Ben Grauer in Majorca. From a golfing foursome in California came the message: "Very sorry to miss this exciting occasion. Bing Crosby, Phil Harris and Desi Arnaz join me in congratulations and the very best of good wishes.—Fred Waring." Benny Goodman, Senator Jacob K. Javits, Max Dreyfus, Jan Peerce, Max and Edward Targ, W. W. Kimball, Fred Gretsch, Jr., James Mixter, David Wexler, Henry S. Grossman, E. R. McDuff, Jack Watson and the staff of *Musical America* and *Music Trades* were among those represented by wires. The National Federation of Music Clubs, American Music Conference, S.P.E.B.S.Q.S.A., WCBS, the Free Library of Philadelphia and New York's Department of Commerce and Public Events joined in sending congratulatory greetings.

As usual, the pictures tell the story better than any number of words. Obviously, "a good time was had by all." ▸▸▸

BOOK ON CARUSO

P. MARIO MARAFIOTI, M.D., wrote the only book on voice ever endorsed by Enrico Caruso. He was the personal physician of Caruso and the official physician of the Met. Originally published in 1922, *Caruso's Method of Voice Production* has been resurrected by Cadica Enterprises (Box 9127, Austin 17, Texas) by special arrangement with Appleton-Century-Crofts, Inc., and is as concise, inspiring and useful as ever. Accompanied by many helpful diagrams and illustrations, the text offers a wealth of common-sense secrets of safe, natural voice production. Caruso himself stated: "If the experts of the art of singing knew the basis on which Dr. Marafioti's method of voice culture is founded, I am sure they would not resort to any other method. The principles it sets forth are scientific but simple, and revert to the real source of the voice, nature; therefore, they are the most correct." ▸▸▸

Milton Cross, Francis Robinson (behind candles) and Fredric March enjoy Donald Stewart's joke.

Danton Walker (l.) and Otto Harbach listen to John Chapman.

—Majeski Photos

KOREAN MUSIC

HAN PYUNG SOOK, leading soprano and President of the Korean Opera Society, has been spending some time in New York and other parts of the United States promoting both the folk music and the art music of her native land, in which western influences are strongly emphasized. Her own recording of *Songs of Korea*, shared by other singers and instrumentalists and enhanced by a colorful cover, has recently been released by Request Records on an LP disc.

A Korean opera, *Choon-Hyang*, is headed toward American production in the near future. Its composer is Dr. Rody Hyun, a graduate of the University of California and Chicago's Gunn School of Music, now serving as Dean of the College of Music at the Seoul National University. The music shows both Korean and western characteristics and promises to win wide popularity in this country whenever produced.

Han Pyung Sook is herself an ideal interpreter of both opera and folk song. She has appeared on a number of concert programs, in Korean costume, accompanied by native instruments as well as the piano, with consistent success. Details of her musical activities are available through Helene Kaye, at the Great Northern Hotel, New York City.

Korea has many musical attractions for the Western tourist. Opera of both the Oriental and Occidental varieties can be heard at the new Wongsaka Theatre and at the Municipal Theatre, Seoul; choral groups present concerts at Korea House; Korean dance, a unique and beautiful form, can be seen at the Wongsaka and Municipal Theatres, and symphony concerts are frequent. Of special interest to westerners is the traditional Royal Court Orchestra, composed of ancient instruments. The Tourism Section of the Korean Ministry of Transportation has full details. ▸▸▸

ADVICE TO ASPIRING YOUNG ARTISTS

(*Continued from page* 10)

today are not well-versed in the interpretation of French music, and are justifiably criticized by linguists for inept pronunciation, improper inflections and the like. The French art song is an indispensable aid as preparation for more intensive study of the language and its opera. The lovely creations of Gounod, Bizet, Massenet, Saint-Saëns and Debussy are too seldom performed. *Pelléas*, as my favorite example, is a work which is sadly overlooked, and the circumstances of which are known to surprisingly few.

Although we may consider Claude Debussy a pupil of Massenet, there are few traces of his tutor's influence in *Pelléas et Mélisande*. Debussy was a pianist, a poet, a recluse; a man of perhaps excessive sensibility, timid, full of pride and fastidious. Those qualities are to be noted in his only opera, the text of which is a romantic play by Maeterlinck—a dream-like fairy tale that casts a spell of mysticism and doom from the very first words to the last, and ranges through all the bitter-sweet emotions of life, so long ago, in a veiled, mist-covered kingdom by the sea. Shafts of light appeal for an instant in the deep, damp darkness. Happiness blooms for that moment in aching hearts, and is gone again as quickly as it came.

The composer set the sad commentary of the personages of the story in a form of *stile rappresentativo*, similar to that of the early Italians. The orchestra conveys the soft rustling and sighing of Maeterlinck's forest. The opera begins with an unusual "silvery" sound; it proceeds with what some may consider a tiring monotony; but later, as the adolescent lovers drift silently to their doom, the music grows with a persistent undercurrent, and final outpouring, of dramatic intensity which is almost too overpowering for the sensitive soul to contain. It is heartbreaking, soul-poisoning, yet soul-satisfying to the poetic sense in all but a few of us—if we could but know and understand it.

Opera is, indeed, the great field for the intensive cultivation of vocal music—the field for the singer's most cogent, passionate, expansive efforts. Inspiringly, it affords, via the sources of dramatic language and the impressionistic illusion of the scene, ideas that have incited musicians to a perpetual succession of inventions in form, accent and color.

The singer, as well as the creative composer, finds in opera a matchless medium for communication, and is able to present both the visible *and* intangible sides of life with perhaps the clearest, most vivid and varied form of artistic expression. ▸▸▸

The annual Los Angeles Music Festival will run from June 8-15, presenting five symphonic concerts at the Royce Hall Auditorium at the University of California. A feature will be the West Coast premiere of the Shostakovitch *Symphony No. 11*, conducted by Franz Waxman, who founded the Festival in 1947.

The Mid-West National Band Clinic, to be held at Chicago's Hotel Sherman December 9-12, will feature the concert of the All American Bandmasters' Band, with Morton Gould conducting. The Band's membership of 100 will be drawn from school music directors; it is hoped that every state—and Canada—will be represented. Any interested director may apply. Write to Mr. Petersen, 4 East 11th Street, Peru, Illinois.

A series of visual aids designed for easy and rapid selection of desired effects and registrations on the organ has been produced by Bill Irwin, organist and teacher. They are the Drawbar Card and the Tone-Tabs Card, intended for use with the Hammond Spinet and Chord Organs.

Doubleday & Co. has published *The Art of Conducting*, a valuable handbook for the conductor, music student, concertgoer and musicologist. Written by Michael Bowles, conductor of the Indianapolis Philharmonic Orchestra, it contains an introduction by Sir Adrian Boult. The striking jacket design is by Gilbert Etheredge.

MASTER TONE IMPRESSIONIST

(Continued from page 11)

turning to Paris to become a Montmartre luminary. He was now finally embarked on his controversial career, in the company of transcendentalist poet Stephane Mallarmé, impressionist painters Edouard Manet and Pierre Auguste Renoir, and avant-garde musician Erik Satie.

Debussy's *Quartet in G* (1893), and the famous *L'Apres-midi d'un faune* (1894) marked him as a bohemian artist of stature and plunged him into the violent artistic battles then raging in Paris. When these works were followed by the three *Nocturnes for Orchestra* and the song cycles *Proses lyriques, Chansons de Bilitis,* Debussy found himself in the vortex of controversy.

In 1892 he received the rights from Belgian dramatist Maurice Maeterlinck to convert his play *Pelléas et Mélisande* into an opera, agreeing at that time that Maeterlinck's wife, soprano Georgette Leblanc, should sing Melisande. For the next ten years Debussy toiled over the opera, finished it several times only to begin again, and finally had it produced in 1902. But scandal spoiled the opera's premiere when conductor Messager of the Opera Comique chose his favorite, the famed Scottish-American diva Mary Garden, to sing Melisande, forcing Maeterlinck into a war of diatribe and lawsuits against Debussy. The composer won the day: the opera received an ovation tempered with derisive hoots from the Parisian critics.

An Exciting Life

His mistress, Gaby Dupont ("she of the green eyes"), was abandoned in 1897, and the composer married a dressmaker named Rosalie Texier (Lily-Lilo), yoking himself to a semi-bourgeois existence. He was now the center of one musical camp, the bitter opponent of other schools. He tried being a music critic for awhile, making his detractors the targets of a withering fire. Despite his world renown, he traveled little, venturing only occasionally to London or Spain.

Near the height of his fame, Debussy met Emma Bardac, the wife of a banker, and again fell in love. He discarded Rosalie without explanation in 1904; in despair she shot herself and lay near death for days in a Paris hospital. Deserted and criticized by most of his friends over this incident, Debussy married Mme. Bardac and became the father of Claude-Emma (Chouchou); he lived the rest of his life under a cloud of social disapproval.

Before long Emma's money gave out and the Debussys were reimmersed in the grinding poverty so familiar to him; he was forced to conduct, play, and teach for pittances. Despite this, he wrote *La Mer* and *Iberia,* became an unwilling party to a bitter controversy with Maurice Ravel, tangled with Diaghilev, Nijinsky and the Ballet Russe, met and encouraged the young Igor Stravinsky, collaborated with Italian poet Gabriele d'Annunzio in the composition of *Le*

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GLEN ROCK, N. J.

Martyre de St. Sebastien.

The composer first complained of serious abdominal pain in 1907 and soon required considerable amounts of morphine and cocaine for relief. During a particularly severe bout, he completed his first book of *Preludes* and started the second, finishing these and his famous *Children's Corner* three years later. Money and food were scarce; he became progressively weaker and lost a great deal of weight. Physician-friend Dr. Pasteur Vallery-Radot performed surgery for abdominal cancer in November, 1915.

For the next two and a half years, Debussy slowly declined into cachexia, fighting doggedly to continue composing and pay his bills, failing in both endeavors. On March 24, 1918, he lapsed into a coma and was seen by Dr. Vallery-Radot for the last time; he died quietly at 10 o'clock the next evening.

Striding along the avenues of Montparnasse of the early 1900s in a flowing cape and broad-brimmed felt hat, Claude Debussy was a striking figure, even in this atmosphere of musical characters. Swarthy and short, with coal-black eyes, black beard, and unruly black hair that usually fell over his high forehead in bangs; many of his enemies darkly hinted that he was spawned in some forbidden corner of the Levant. Others of these were equally convinced that his feline grace was borrowed by black magic from the many cats that always lived with him. His craze for green, and his passion for his green-eyed mistress Gaby was also construed to be a mysterious result of his consort with cats.

Typical Examples

Debussy fed this aura of mystery by maintaining a perpetual wall of secrecy around his personal and artistic lives. The sudden appearance and disappearance of his women, the abrupt discontinuance of lifelong friendships, the completely unheralded premieres of many important works were typical examples of his self-imposed isolation. Quipped he after a concert of his works when a malicious critic asked if he had been in heaven: "Yes, but I do not gossip about it with strangers!"

Proud, highly intelligent, cynical to the point of malevolence, Debussy was a typical Parisian of the Third Republic whose *bete noire* was the German. Said he in discussing his aversion to Gounod and Wagner: "Gounod is a Frenchman and may therefore be forgiven; but in the case of Wagner, since he and *Tannhäuser* were both German, it is inexcusable." With Paris starving behind a German blockade during World War I, Debussy unleashed one anti-German tirade after another, proudly signed himself "Musicien francais."

Stung from the very first by the violent reactions to his advanced musical concepts, Debussy fought a running skirmish with the more classical musical incumbents all his life. While he was a music critic intermittently between 1901 and 1914, he invented a cadaverous old cynic named Monsieur Croche, anti-dilettante, to speak for him. Example: "Care is taken to swamp the man of genius with ridicule, so he elects to die very young, this being the sole performance for which he will get an

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Flutist, New York Philharmonic Symphony

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appreciative audience."

Consistent to the core, he lavished a peculiar cranky tenderness on promising youth, took care to stroke Vincent d'Indy gently even while accusing him of Wagnerism, used a chiding paternalism on Paul Dukas (*The Sorcerer's Apprentice*) for his spark of originality, and took the stage to plead eloquently for Stravinsky during the holocaust that almost wrecked the 1913 premiere of *Le Sacre du Printemps*. His attitude toward Ravel was one of detached recognition even at the height of their famous feud; they maintained a friendly mutual exchange despite their followers' fury.

Thoroughly imbued with the doctrine of art for art's sake, Debussy wore a stiff-necked pride that refused to crack even beneath poverty's grinding weight. Ill and in pain, distracted by the need to support a family, he once approached a famous producer for the rights to compose incidental music for a new *King Lear*, but refused a lucrative contract when the producer ordered music à la Massenet. In 1908 maestro Gatti-Casazza besieged him in Paris and

offered to buy three projected operas for the Metropolitan Opera; he rushed Debussy into a contract which he later abrogated, giving as an excuse: "Do not forget that I am a lazy composer and that I sometimes require weeks to decide upon one chord in preference to another."

Every score was given painstaking care, often rewritten for the sake of one phrase. During the ten-year travail with *Pelléas et Mélisande* he once said despairingly: "How will the world get along with these two poor creatures? They are so difficult to deliver into the world." When the anguished five months' work on *Le Martyre de St. Sebastien* was finally completed late one night, the exhausted Debussy pencil-scrawled on his last revision: "Here is Saint Sebastien's last cry . . . and I am not at all angry that it is his last. I can do no more."

Debussy's music was part of a revolt of subjective impressionism against the objectivity of 19th century romanticism. In music as in politics the enemy was then German; influenced by their dead tribal chieftain Wagner, Teutonic orchestras were becoming larger, thematic content more intricate and confusing, architectural forms more complex.

An ardent Wagnerophile in his early years, Debussy soon underwent a revulsion and groped instinctively for Gallic clarity and economy. He found his answer in the impressionist artists who frequented his favorite Montmartre cafes. Announced he at this stage in his career: "My music will begin where the words are impotent. I would like it to appear as though it came from a shadow and that from time to time it will return there. . . . At times it is necessary to

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paint in monochrome and limit oneself to gray tones."

True to his word, Debussy painted tonal impressions of color, using as techniques the whole tone scale, unresolved chords and no keys. In *Pelléas et Mélisande* he even made silence a potent musical effect, confusing conductor, singers, and audience. His orchestra works are economically scored: they underplay brass and percussion, emphasize woodwind solos, cast string choirs about like floating veils. His piano works are mostly exquisite small forms: typical of these is the arabesque, designed by him as a sonic translation of the delicate lacework used in their architecture by the Arabs of southern Spain.

Although an avowed anti-melodist, some Debussy works contain beautiful melodies: *Clair de lune, Children's Corner, La Mer, Iberia, Girl with the Flaxen Hair,* his arabesques.

Primarily a landscape artist, Debussy used nature as his theme and water as his favorite medium. His first important work to outrage his critics was *L'Apres-midi d'un faune;* it stirred them with an impression of a languorous Greek demigod awakening to the erotic fantasies of a hot summer's afternoon. Later came the three nocturnes: *Nuages, Fetes, Sirenes* (Sirens); *La Mer,* his largest orchestral work, paints three moods of the Bay of Biscay; *Iberia,* in which the second movement (*Les Parfums de la nuit*) tints the delicacy of a Spanish night. His piano works particularly evoke his impressionistic passion for water: *Gardens in the Rain* from *Estampes, Reflections in the Water* from *Images, The Sunken Cathedral* from his first *Preludes.* A Puckish bent is presented in his *Children's Corner,* written for daughter Chouchou and containing the famed *Golliwog's Cakewalk* with its wry reference to the opening theme of Wagner's *Tristan und Isolde.*

His only opera, *Pelléas et Mélisande,* is the masterpiece of impressionism; it contains no arias or ensembles, no dramatic crises, no concert gems. Vocal declamations follow the nuances rather than the semantics of speech used by the Italian verismo, and the orchestra neither accompanies nor competes with the singers, merely clothes the drama.

An iconoclast, Debussy served his art too well, wrecked his personal life, summarized his vital force in these words of Monsieur Croche: "Do you know anything more splendid than to discover by chance a genius who has been unrecognized through the ages? But to have such a genius oneself—can any glory equal it?" ▶▶▶

A composition of unusual musicological interest, "discovered" in 1951, has now been recorded by Classic Editions, a division of Music Minus One Records. It is Rimsky-Korsakov's Concerto for *Trombone and Military Band,* written in 1876-77, when the 32-year-old composer was a professor at the St. Petersburg Conservatory and an inspector of naval bands. Players of the NBC Symphony and soloist David Shuman are featured on the record, which also includes Rimsky-Korsakov's arrangements for band of three Russian folk songs.

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Music Educators' Round Table

Conducted by JACK M. WATSON

(Indiana University School of Music)

ALL of us who teach music or are interested in the musical education of others—regardless of our specific field or level of teaching—are concerned about the general musical development of our students, and in our teaching we do, of course, what we can to contribute to this development. But especially in higher education there are those who teach courses the chief function of which is the development of this musicianship. For this issue of the Round Table we have asked three outstanding workers in this field to discuss certain phases of this important side of the music curriculum.

—J.M.W.

AS TO SIGHT-SINGING

Arnold Fish

PROFICIENCY in the art and practice of sight-singing and sight-reading depends on a variety of experiences from every conceivable musical source. These include childrens' songs and dances, popular tunes, singing commercials and concerts. The music student has, of course, had some formal instrumental or vocal instruction. This multi-sourced experience provides the basis from which the teacher can develop specific sight-reading skills.

The goal of the sight-singing class is, simply, to develop in the student the facility that is necessary in transplanting music notation into an aural reality. Finding appropriate musical examples, inventing drills and locating proper texts will offer a real challenge to the inventiveness and versatility of the teacher.

Too often, the sight-singing class is geared to one specific achievement which may, in itself, not really have a practical every-day application. For example, some teachers emphasize an approach based almost entirely on the study of intervals. Others place exclusive stress on a "system" using numbers or syllables (fixed Do or moveable Do—that never-ending controversy!). It is not within the scope of this article to discuss the pros and cons of one system against another but rather to suggest that any single approach, by its very nature, can at times be restricting rather than enlightening. One may forget that a "system" is a means rather than an end in itself.

Frequently a teacher will assign several melodies as problems in sight-singing. The student takes them home and prepares his work by repeatedly playing the examples on the piano in order to memorize them. What relationship has this preparation to *sight-singing?* Has he solved any problems? Is he more skilled after having spent his time in this sort of preparation?

Students with absolute pitch will frequently sight-sing an example in a note-for-note fashion (no problem for them!) without any perception of the phrase structure and without the rhythmic vitality and accuracy that reflects real musicianship.

Profitable Work

Mere "preparation" of the lesson by the student does not indicate that he has profited, in a real sense, from the assignment. Memorizing an exercise can assuredly be valuable, but only when it can serve as a prototype in a concrete situation. The student must always be aware that the specific drill has a practical relationship to the music that he is studying on his instrument.

Constant emphasis on rhythmic organization is all-important. The frequent hesitations that lead to a faulty reproduction of a passage are most often the result of rhythmic insecurity. It has been noted that an intelligent guess at a pitch is much more apt to be correct when the rhythmic structure is clear to the performer.

Melodic lines frequently spell out the basic harmonic scheme. A clear perception of the harmonic background, the root relationships, the embellishing functions of certain chromatic chords, etc. will be of great value to the sight-singing student. Emphasis on drills in chord formations and harmonic progressions will increase the ability to predict common resolutions and anticipate directions and probable pitches in a melodic curve.

A working knowledge of unifying devices, both rhythmic and linear, is necessary. Phrase or pattern organization through repetition, sequence, melodic inversion, motivic development, etc., are basic to melodic construction. The teacher may utilize many tunes familiar to the student to point out these constructional features and stress them as they occur in new melodies.

Efficiency in sight-reading will be greatly increased if the ability to scan a phrase has been mastered. For example, difficulties in singing diminished or augmented leaps can be reduced if the tones to which they resolve are noted beforehand. An understanding of the relationship between high points, low points and

the tendency of many essential tones to relate by step or common note to tones appearing later in the phrase is an invaluable aid to the student.

Concert programs today are no longer restricted to music of a relatively narrow chronological range. Work in the styles of the common practice composers, such as Mozart or Schubert, to the exclusion of both pre-Baroque and contemporary periods, is a serious error. Special emphasis on patterns that reflect mixed meters, cross accents, ametric and polymetric schemes, modal and new tonal concepts are indispensable to any comprehensive program.

Equally important, in terms of this general concept of utilizing all possible areas of musical experience, is ensemble singing. Studies in contrapuntal textures—canons, free polyphony, chorales, etc.—obviously increase the student's confidence in dealing with such material.

One frequently hears remarks made to the effect that the "good" ear will always be good and the "bad" ear will remain bad. Experience, however, will bear out that this is not an issue. Rather, the important need is for improvement—bringing one's ability to hear to its own highest level.

To the beginning student, the printed page is at first a collection of isolated notes. It should increasingly become organized in terms of significant relationships within the piece and in the context of the whole body of music literature—making possible an intelligent and direct approach to the specific material at hand. This developmental process is in constant interaction with the growth of the student in every aspect of his musical education: his instrumental and vocal training, his choral and orchestral participation and his work in theory, harmony and music history. The creative teacher helps the student become aware of the relationship of sight-singing to all these activities and thereby aids the student toward his broadest goal,—that of musical maturity. ▶▶▶

Arnold Fish is a native of New Haven, Connecticut, now living in Brooklyn, N.Y., and a graduate of the Juilliard School of Music, with both Bachelor's and Master's degrees. At present he is a member of the Juilliard faculty, specializing in the literature and materials of music.

MUSIC FUNDAMENTALS

Roy T. Will

WHAT do we mean by "Fundamentals of Music," alias "Rudiments of Music" or other provocative labeling designed to get across the idea of "first things first"? Do we mean an approach to music for the uninitiated, implying a methodology, with understanding of music and interest in music as our ultimate goal, or do we mean a collection of facts about music with the implication that *these things must be learned before we can understand anything about music?*

Our answer will undoubtedly be the former if we consider music a vital art-form capable of making itself known with a minimum of explanation and interpretation, and the latter only if we believe it to be a complicated element in our culture—like mathematics or chemistry, which are meaningless without an understanding of numbers and symbols.

Since music really exists only in sound, and everybody who studies music is a listener to music, even though he may be or become a performer of music or a composer of music, fundamentals of music defined as a method or procedure for understanding music at the elementary level will begin with listening to music. In the course of our study, both performance and composition may be effectively used to promote understanding, but they are not goals in themselves. And since we cannot listen to *Music*, but only to a particular piece of music, music literature of all types, composers and periods is necessarily the foundation and the material for our study. Therefore, although this discussion will not be directly concerned with composers, pieces, or periods of music literature, it is proposed that we cannot teach fundamentals of music without involving those aspects of music study normally relegated to the music "appreciation" courses.

Let us suppose that we could experience listening to music for the first time. What would we hear? Would we hear key signatures, quarter notes, or scales? Or would we hear the causes of key signatures, quarter notes and scales? Obviously, we could not hear the facts nor the symbols, but we could hear various aspects of the music which could be described by facts and symbols, following a process of aural deduction.

If we begin with the most obvious characteristics of music to be deduced from a first hearing, and proceed gradually to the smaller details as our experience increases, any one of several characteristics may appeal to us first. Perhaps we are aware of the beat or pulse, and are conscious of its regularity or irregularity, its divisions and combinations, its symmetry or asymmetry, its grouping into patterns which are repeated or varied, and the fact that it seems "to come out even," like a verse of poetry. These things can be *heard*, and if they are to be part of the foundation on which we build our understanding of music, they will be translated into visual facts and labels only when such translation and labeling will really facilitate understanding. Terminology for communication, such as "This is triple meter" —"This is a phrase"—"This is syncopation" will long precede an explanation of time signatures, rhythmic notation, or other visual symbols.

Or perhaps we are first aware of the melody, its rise and fall, its repetition or variation, the way it begins and ends—the way it *feels*. We may communicate a great deal about melody long before we discuss key signatures, scales, or pitch notation.

Since our first listening experience must involve not all music but one piece of music, we must have a second experience with a different piece of music before our knowledge can increase. As we find that beats can be grouped in different ways, can be divided or accented in different ways, and that melodies have a variety of shapes and effects, our need for more explicit terminology increases, and we begin another important aspect of understanding music. This is the concept known as musical style. What is there about a piece by Mozart, for instance, which makes it sound different from a piece by Wagner? The difference is not only historical and personal, it is a difference of *style*—a difference

of melodic structure, sonority, shape, or, as our vocabulary increases, it is a difference involving Wagner's chromaticism, Mozart's cadential formulae, Wagner's distant key relationships as opposed to Mozart's simple ones, etc. Awareness of style increases from one piece to another, from one composer to another, from one historical period to another, and we begin to understand more about music and to develop terminology, classifications for techniques, and concepts of organization. Our repertoire is not limited to those pieces whose themes we have memorized; any and all music becomes available.

As we develop recognition and knowledge of musical materials and an awareness of musical styles, we may begin to assess values. Unless we are willing to accept any and all pieces of music on an equal status and find, by whatever processes are necessary, the techniques involved, we must recognize the fact that within the limits of our own culture, some pieces of music are considered "better" than others. In a very specific way, those factors which we consider fundamental to music must contribute to our value judgment of music. Within each category of fundamental things, that is, melody, rhythm, harmony, etc., we may determine such things as appropriateness, coherency, unity or variety, and craftsmanship. We may sense, and can define to a certain extent, such things as balance, symmetry and mood. We may examine music in terms of traditional practice, originality, and suitability to the medium of performance.

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Standards of Taste

The application of such standards need not dictate taste even though it cannot help but influence taste. In the final analysis, it is often difficult to say why one "likes" or "dislikes" a piece of music, even though one can say, and it may be quite unrelated, that a piece of music has or has not unity or variety, good craftsmanship, or coherency. Since one standard of value might be more important to one individual than to another, "like" and "dislike" may be related to, but are not the direct result of the value judgment. Each composition must be judged in terms of our understanding of the composition—how it compares or relates to other compositions—and just as our repertoire is not limited to compositions whose themes we have memorized, neither is our judgment confined to the opinions of others.

Such an approach to understanding music, though we call it "fundamentals of music," is a three-fold continuum: an understanding of musical materials, an understanding of musical practice—musical styles, and an understanding of musical values. At any point along the continuum, perhaps even at the very beginning, our interest may turn to performance of music, or to composition, but first, last and always, we are all listeners to music, and regardless of our special abilities, we must begin our understanding of music by listening to music itself. ▸▸▸

Dr. Roy Will, Chairman of the Theory Department, School of Music, Indiana University, is also President of the Music Theory Section of the Music Teachers National Association. Dr. Will is a specialist in the history of music theory.

OF IMPROVISATION
Norman Lloyd

WHEN one studies a language one is encouraged to speak in that language. Only in that way can one show that he has an understanding of the symbolism or meaning of the sounds of that language. It is not enough in the study of French, for example, to study the rules of grammar, to go through the long lists of irregular verbs. Neither is it enough to be able to translate, at a snail's pace, by looking up each word in a dictionary. We expect that a good student of French can read a story or poem with comprehension. We expect that he can penetrate to the inner meaning of a phrase or idiom. We expect that he can carry on a conversation or write a letter that makes sense. Only when a student can do these things can we honestly say that he is a real linguist.

There has been a great deal of discussion for many years about "music as a language." It is possible that the sounds of music, intangible as they are, do constitute an ambiguous kind of language. If this be true, than we, as music educators, must ask ourselves whether or not our students are masters of the language of music.

Let us look at our training in music. First of all a student learns to make the sounds of music on his instrument. Then he learns to read notes on the musical staff and relate those notes to the tones that are sounded on his instrument. This is like learning to read a language through the use of phonetics; it is valuable but not the whole story. Learning a language means learning the meaning of a sound, not just the production of the sound.

If the student—pianist, clarinet player, or trumpet player—is lucky enough to get to the point where he is good enough to play with his high school dance band he suddenly walks into a new world. It is not enough for the jazz player to read notes. He is expected to "fake"—which means that he is expected to do a certain amount of improvisation. Usually he learns to "fake" the hard way. His contemporaries give him a few tips—the musical "facts of life"— and refer him to a few records. They say "Do it like that." The poor confused would-be "faker" listens to the records, over and over. He tries to "do it like that." By a painful trial and error process he arrives at an understanding of certain melodic, harmonic, and rhythmic formulae. He discovers that music, particulary popular music, has certain variable *clichés*. (In language we learn meanings through repetition of the same sounds in variable contexts.) Before he knows it, the "faker" is learning to speak in the language, or musical dialect, of jazz.

One of the things that strikes anyone traveling around the country is the high standard of jazz performances. From little pick-up groups that play in the local tavern on Saturday night, on up through the big recording groups, there is an admirable proficiency at playing jazz. Admittedy jazz is a more restricted field than the world of art music. It is much easier to understand the form of the blues than it is to understand the varieties of fugues in Bach's 48. Nevertheless we, as music teachers, must ask ourselves whether our students know

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as much about the field of art, music, relatively, as the jazz musicians know about their field.

The basis of jazz is improvisation. To be a good improviser means that the performer understands the material he is dealing with so well that he can use it as a good speaker uses words. Our usual curriculum in training musicians is based primarily on paper work. The student is given rules so that he can work out a series of graded exercises which often have as little musical value as a cross-word puzzle. Even in conventional keyboard harmony classes the student tends to be more careful of his doubling or voice-leading than he is of making music.

We know that until the nineteenth century all the great composers were known as great improvisers. Those who were fortunate enough to hear Beethoven improvise came away saying that nothing he wrote was as exciting as his improvisations. Bach and Handel were famous for their extemporaneous developments of given motives. It was impossible to be considered a good musician unless one improvised—whether one was a singer, violinist, or keyboardist. Musicians of the eighteenth century learned their craft not only as executants but as composers by constant improvising.

Pros and Cons

Somehow or other improvising got a bad name. People had visions of improvisation as something slightly dilettantish, as though it were something done in a dream, needing neither skill nor plan. But improvising means "to make up something on the spot." (If one does not have a hammer, one improvises a hammer by using a rock.) At its best improvisation always must be under the control of the improviser. He must know what he is doing—and what he is going to do next.

In theory classes keyboard improvisation should be a basic tool in the learning of music. It does not matter if the student is a pianist or a non-pianist. He should be able to sit at the keyboard and make a waltz, nocturne, or two-part counterpoint out of a simple harmonic progression. He should be able to make an accompaniment to a folk-song or instrumental melody. The ability to do these things is one of the most important skills that a teacher, in particular, can acquire.

Too often harmony and counterpoint are subjects that a student studies and forgets. ("Harmony? Yes, I've had it"—as though it were German measles.) After the student graduates, his memory of what he learned in theory classes diminishes in a direct ratio to the years away from the class. But if the student were taught music in a practical sense, that is, so the music theory could be used, it is possible that whatever was learned would stick with the student for the rest of his life.

Facility in improvisation is often considered to be a gift from Heaven. On the highest level this is true. But anyone can learn to use the keyboard in such a way as to enhance his understanding of music. The physical contact with chords, as played on the piano, means more to a student than writing without hearing. He gets the "feel" of a minor triad, an eloquent suspension, a modulation. And these technical

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terms become meaningful as they are used.

Carl Philipp Emanuel Bach, in his *Essay on the True Art of Playing Keyboard Instruments,* was concerned with training in musicianship. He wrote: "Most technicians do nothing more than play the notes. And how the continuity and flow of the melody suffer, even when the harmony remains unmolested." (Translation by William J. Mitchell, W. W. Norton & Co., New York.) He knew that through improvisation a student becomes aware of the forward motion of music, of the breath-phrase of a melodic line.

Keyboard improvisation has been neglected long enough. The time has come for us to re-instate it as a primary part of the training of every musician. ▸▸▸

Norman Lloyd has been on the Juilliard faculty since 1946, after teaching also at Sarah Lawrence College and New York University. He has composed a number of film scores and music for such dancers as Martha Graham, Hanya Holm and Doris Humphrey. At present he and his wife are preparing a book on keyboard harmony and improvisation.

THE ANCIENT MAGIC

(*Continued from page* 16)

of a running stream where I threw down my pack, the magic of a fire by its side.

The pianist who has never studied the tuning of his instrument, and learned to achieve it, has never experienced the parallel of a fire of twigs by a running stream. He is already removed from that value by the analogy of a faucet in a sink and a button on a stove, because the miracle of tonal relationships comes to him already piped. And because of this failure, his education, which in its root word implies the opening of doors, is actually closing a door—the first door, I might add, to an insight into musical magic.

The monolithic nature of Western musical culture (which has an admittedly understandable historic basis) is symbolized by the rigid twelve-tone piano keyboard; while the potentiality of infinitely varied melodic and harmonic subtleties, the converse — which the piano and its forebears replaced in the West — is one of the ancient lost values.

This direction, toward greater melodic and harmonic subtleties, is one facet of my work—just one, although it is sometimes described, by people who ought to know better, as the only thing I stand for—aside from musical revolution, that is.

To assume that one who rebels against the king must want to overthrow him is characteristic of "king-thinking." I am not a king-thinker; I am supremely indifferent as to whether anyone chooses to follow in my footsteps, just as indifferent as an artist might feel if successive painters choose never to use his brushes, surfaces, paints and techniques again. It is the artist's art that is at stake, not the followers he acquires. There is surely room in this great wide West for more than one philosophy of music, and room, surely, for any American who chooses—for good reasons—to reject the modern European musical hegemony.

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acoustical theories have largely been "proved" on paper. Thus critics and theorists, hardly one of whom has made an experiment on anything more acoustical than a typewriter, and all of whom function under a kind of semitone trance, expound, and quote each other on, the "limitations" of so-called microtones. The facts are demonstrably the reverse, as anyone who takes the question to the judgment of the ear—with the simple craftsman's integrity—knows full well.

The contemporary artist has a deep obligation; he is not obliged to confine himself to whatever he happened to find in his Christmas stocking. Percussion—the ancient rhythmic magic, so old that it might even antedate fire—is an example of an antidote that is virtually a specific for our age, and which is wide open to the construction of imaginative instruments, as anyone who contemplates the impoverished collection of percussive sounds from the modern symphony orchestra must realize.

Variey of Color

It has been demonstrated successfully, to my mind, that sensitively tuned percussion with a wide variety of timbres and ranges can achieve an amazing eloquence, and even an amazing lyricism. To anyone familiar with the African music that has been available on records for at least twenty years this is obvious. On the theater stage, as in primitive ritual, percussion becomes part of the "act."

My musical concepts are invariably involved with theater, or with dramatic ideas dramatically presented, and many years have been given to provoking musicians into becoming actors, and singers into making occasional ugly and frightening (but dramatic) sounds, appealing to them through heavy layers of Puritan inhibitions and academic intimidations. Once they are gotten out of the soul-destroying pit and the rut of bel canto, and shown that they are an absolutely necessary ingredient in latter-day rituals designed to castrate the machine age, their responses are positively electric.

In my version of Sophocles' *Oedipus the King,* I tried to rediscover some of the stature that the Western theater has lost in its long divorce

from integrated music. More recently, in *The Bewitched*, I ventured into satire, in the feeling that a people dedicated to statistical scholarship and cause-and-effect rationality is hopeless only when it ceases to be able to laugh at itself intelligently. I wanted to prove that it could.

Satire need not be heavy handed. It can descend lightly and with love, and imbue the listener and the viewer with a shaft of momentary recognition and delight. It can bring re-evaluation and self-perception, and—without seeming labor—a spontaneous feeling for humanity through art, something that lies within our bones and is precedent to all recorded history.

It is one of the purposes of scholarship to discover ethical values and disciplines out of the past, verbally and visually stated, and to preserve them. I care a great deal about contemplating an age or ages that have been discovered through digging and presuming and learning. But I care even more for the divination of an ancient spirit of which I *know* nothing. It is this that I have tried to convey in *The Bewitched.* ▶▶▶

A PLEA FOR JAZZ CRITICS

(*Continued from page* 28)

and saddened, glad and tearful, when the music calls for such emotions from the receptive, appreciative and *responsive* listener.

He should operate primarily to aid and direct the artist. He must free the artist from tyrannical arbitrary public opinion. He must aid the public in understanding and evaluating the music.

The jazz critic is faced with exciting challenges and serious problems. He must deal with the ephemeral quality of improvised music, which is very difficult. He cannot use the standards of European music by themselves, although the ideas that underlie these standards are operative, and there has been very little codification of thought in jazz criticism.

It is my hope that the jazz field will eventually be graced with the learned and versatile musicians it deserves, who will be well-versed in the subject. It is a big order, admit-

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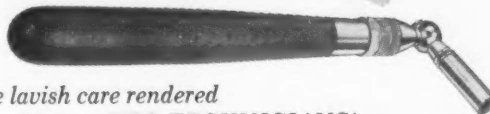

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tedly, but there are surely more well-rounded musicians with a formal conservatory background awaiting an opportunity to be heard. (There are certainly potential critics among the student readers of Music Journal!) The need is for conscientious, open-minded students of music who will not desert their chief American art form to conform exclusively to the traditional demands of academic music. Where there is no change, there can be no growth. Jazz music, characterized to all by its melodious themes, subtly syncopated dance rhythms, and varied orchestral coloring, is by far the most indigenous to the American way. Let us hope that time, perseverance and experience will result in competent, worthy and equally indigenous jazz critics in the future. ▶▶▶

PREPARE FOR THE FALL BAND SEASON!

(*Continued from page* 30)

posted early if our band members move to other schools. We also become better informed concerning our band people and their problems.

Plan some outdoor performances. Usually, fall appearances consist of precision marching, presentation of "spectacles," or just marching. Many directors follow this routine in fall band:

1. Review marching fundamentals. 2. Point all rehearsals and drills toward the objective of co-operative discipline. 3. *Start* fall appearances with the "simple but well done" formula. 4. Decide early whether to emphasize *precision* marching or *spectacle* presentation at fooball games.

Regardless of the type of work we *intend* to do, most of us bandmasters will have fewer headaches and more of the thrill of sincere success if we emulate Director A.; that is:

1. Weigh our band's strength and weaknesses.
2. List our obstacles.
3. Set up our objectives.
4. And do a reasonable amount of summer anticipating, so that we can start our fall band activities with a maximum of care-free accomplishments. ▶▶▶

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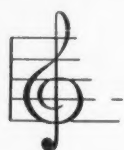

In and Out of Tune

Sigmund Spaeth

AGAIN there are blushes on the cheeks of this columnist, but his embarrassment is mingled with deep appreciation of the many kind and generous words and deeds now permanently associated with the celebration of his "Fifty Years with Music." Elsewhere in this issue there is a staff account of the luncheon at the Manhattan Hotel, attended by a notable gathering of outstanding men in our national life. Their presence on this occasion was most gratifying to the guest of honor, and he takes this opportunity to thank them for their personal interest and to pay sincere respect to the publisher of *Music Journal,* Al Vann, who not only originated the idea but carried it out with a successful efficiency that won the admiration of all concerned.

Thanks are also due to the many distinguished contributors to the April-May number of this magazine, which has been widely hailed as a practically unique achievement in the field of musical journalism. By an inexplicable and inexcusable error the name of Rube Goldberg was omitted from the cover, and our editors hereby extend to him their most humble apologies for the oversight.

IN addition to the anniversary luncheon and a private party given by the office force, there were other occasions of significance in connection with our Golden Jubilee. Worth mentioning was the public rehearsal of David Randolph's Masterwork Chorus at Morristown, New Jersey, where a nostalgic talk by this Board member created a practical interest in both *Music Journal* and the newly published book, *Fifty Years with Music.* There was a stimulating appearance at the annual dinner of the Haverford College Founders Club, where students, graduates and faculty members joined in draining the speaker of all the musical information that could be crowded into an hour of questions and answers.

Between these gatherings New York's Hunter College Auditorium offered a parade of barber shop quartets, sponsored by the Manhattan Chapter of S.P.E.B.S.Q.S.A., with some heartwarming tributes in the colorful program. Then came a week in San Diego, California, as a guest of honor at the Biennial Convention of the National Federation of Music Clubs, including an anniversary luncheon, a Mexican Fiesta and a panel on motion picture music, plus a midnight showing of the Citation film, *Figaro, the Barber of Seville,* and a television interview.

MOST gratifying of all, perhaps, has been the number of distinguished people willing to be enrolled as "Friends of Sigmund Spaeth" and to contribute toward the scholarships now being set up in various music schools. Incidentally, this substantial fund will be kept open until the end of this summer, and tax deductible donations in any amount are still in order. The most recent names added to this practical and friendly list are Mr. and Mrs. William P. Banning, Kurt Baum, Sydney M. Boher, Mrs. Peter J. Bongert (National Opera Club), Mrs. Richard Connell, Frank H. Connor, Peggy Stuart Coolidge, Alice J. Cooper, Florence Eldridge, Ruth E. Franz, Maurice Gumpel, Hedy Hevar, George London, Clarence H. Low, Fredric March, Countess John McCormack, Alice De-Cevee Mitchell, Jan Peerce, Mrs. Max Reiter, Ann Ronell, Annette Royak, Mr. & Mrs. Herman Steinkraus, Alma & Victor Talley, Maxwell F. Marcuse and Alec Templeton. Additional names will be listed in future columns. Our thanks to one and all! ▸▸▸

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What Is an Artist?

PAUL RENARD

MANY words have been uttered over the years on the subject of "Natural Talent." Few are those who live up to the concept of natural talent as the overawed public sees it. But many are discouraged who might otherwise make real contributions to music.

Let us consider for a moment what makes a musician an artist: sensitivity for one thing and control for another. The sensitive and well-controlled artist has a sympathy and a feeling for his audience as well as his fellow-musician and co-worker that is not true of the man who makes music just to make money. A musician only has this feeling when he is aware of all the elements that make a well-schooled musician.

These elements are abilities in such things as reading, improvising, memorizing, writing, arranging and accompanying singers and instruments. One might think at seeing this lengthy list that this is next to impossible to accomplish. Nothing could be further from the truth. Let us list them one at a time and find out what each one requires of the musician.

1. Reading: certainly anyone can learn to read music as easily as one learns to read the newspaper. As a graduate of the Ida Elkan Institute of Sight-Reading, I can attest to that, and certainly a great percentage of teachers teach sight-reading as a subject. Thus it is up to the musician to find a teacher who can do this.

2. While it is not an essential to be able to improvise and transpose in all keys, it is a "must" for any musician of high standards. For radio, recording and picture work it is most helpful, for while one does a great deal of score reading in those fields, it is that extra something that a knowledge of improvising gives that pushes a good musician to the top and classifies him as "great." Such men as André Previn, in Hollywood, and Mitch Miller, of Columbia Records, certainly prove this point and are truly at the top of their profession.

3. While memory is sometimes the hardest thing to develop, it can be done. Some of us are born with good memories and others are not. It was thought for many years that if you did not have a good memory, you would just have to reconcile yourself to this. Along came Dale Carnegie with his memory-training course, which has since been followed by many other courses, and lo and behold, people are now *learning to memorize.*

4. Writing and arranging are in the same field, as it takes a man with a knowledge of writing music plus a knowledge of composition and harmony to make a good arrangement, either instrumental or vocal. This is a subject that I believe every musician should take either in college or privately.

5. Accompanying is more and more becoming a subject that can be taught. True, there are many people who do it naturally, but it is essentially an acquired art and can be learned from an experienced accompanist. It requires both a knowledge of sight-reading and of improvising, so these should be the first steps toward becoming a good accompanist.

If you want a hobby or an avocation, and you think it can be music, consider it as relaxation rather than drudgery and do not give way to possible frustration. But if the music profession is your goal there is no substitute for hard work, and a strict training schedule is of the utmost importance.

All this really adds up to a sense of *taste* in music. A sense of taste in music, like any other taste, must be cultivated. The seed of musical thought and knowledge that you plant in your mind will become the flower of accomplishment in the final analysis. ▸▸▸

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CRITIC AND PERFORMER

(*Continued from page 27*)

"at least the music's being heard," which, of course, is not true.

And so, here's hoping that the new generation of critics will concern itself less with sparkling prose and aesthetic dogma, and more with the task of conveying and analyzing the reactions inspired by a work or performance. And let us trust that the performers of the near future will spend less time writing letters to editors about real or imagined injustices, and more perfecting themselves in the techniques of artistic communication. ▶▶▶

ART AND PRACTICE OF THE CARILLON

(*Continued from page 21*)

of Jef Denyn, and since I have been associated with the school in one capacity or another since its inception, it is a matter of great pride to me that King Badouin of Belgium recently conferred upon the school the title "Royal Carillon School Jef Denyn."

The great development of interest in the carillon during the present century has of course produced a few unfortunate side-effects, such as the invention of several types of electronic monstrosities which assume the name *carillon*. They are not carillons at all, and in my own mind can be called instruments only in a broad sense; certainly it is a shame that large numbers of people mistake their noise for the sound of the true bell. But it is my hope that, though the carillon can never mean to the new generation what it has meant in the past to the folk of Flanders, it may at least bring to a frenetic age a few interludes of repose. Perhaps, in some of the less troubled corners, its pure ring will fill a moment or two with a memory of something quiet and unhurried.

Composers equipped to write original music for the carillon should contact the Royal Carillon School Jef Denyn, Mechelen, Belgium. Each year the School sponsors a competition for the best new carillon composition.

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Things You Should Know About . . .

SCHOOLS — San Diego State's seventh annual choral workshop will be held June 29-August 7. Those interested should contact J. Dayton Smith, Chairman, Music Department, San Diego State College, San Diego 15. . . . The same dates apply to the Eastman School of Music's summer session, which will offer a wide variety of courses, as well as several workshops. Details from Mr. Edward Easley, the School's Director of Admissions, Rochester 4. . . . Worcester College of Oxford, England, offers a unique course in harmonica which offers training at all levels. Inquire to H. A. J. Woolfenden, Hohner Summer School of Music, 11-13 Farringdon Road, London, E.C.1. . . . June 29-July 17 are the inclusive dates of the University of Vermont's summer music session for high school students, offering a variety of courses and social events. Full details from the University, Burlington, Vermont. . . . The summer session of Northwestern University School of Music will include instruction in orchestra, opera (in workshop), band, chorus, applied music, music education, church music, history and literature of music, and theory and composition, as well as special activities for high school students. Complete catalogue from the University's Office of Admissions, Evanston, Illinois; high school pupils should address Theodore Thorson, Head of Field Service in the School of Music. . . . Musicians interested in music of the synagogue will want information on Eastman's comprehensive new workshop for the synagogue musician, which joins the School's courses for Catholic and Protestant church musicians. . . . The Music Building of Western Virginia University, Morgantown, W. Va., will be the site of the eighth Summer Choral Materials Clinic, to be held June 22-26 under the direction of Clifford W. Brown, the University's Head of Music Education. . . . A Master-Teacher Seminar in Music Education will be held at the New England Conservatory, 290 Huntington Ave., Boston, June 29-July 3.

HIGH FIDELITY — The following is a partial list of high fidelity manufacturers specializing in stereophonic equipment: *Amplifiers, Preamplifiers and Tuners:* Altec-Lansing; Bell; Bogen; DeWald; Fisher; McIntosh; Newcomb; Pilot; Sargent-Rayment; H. H. Scott; Sherwood; Stromberg-Carlson. . . . *Speakers:* Acoustic Research; Altec-Lansing; Electro-Voice; General Electric; Janzen; KLH; Klipsch; Knight; James B. Lansing; Norelco; Ruxton; Stentorian; Stephens Trusonic; Stromberg-Carlson; University. . . . *Turntables and Changers:* Audiogersh; Collaro; Garrard; Gray; Glaser-Steers; Rek-O-Kut; Stromberg-Carlson; Thorens; United Audio Products; Weathers. . . . *Cartridges:* Electro-Sonic; Electro-Voice; Fairchild; General Electric; Pickering; Shure; Stereotwin. . . . *Amplifier and Tuner Kits:* Arkay; Eico; Heath; Dynaco; Lafayette Radio. . . . *Package Units:* Admiral; Capitol; Columbia; Decca; General Electric; Motorola; Philco; RCA; Steelman; Stromberg-Carlson; V-M; Webcor; Westinghouse; Zenith. . . .

RECORDS — Vanguard Records' latest releases include a folk-song album, *Traveling on with The Weavers;* a collection of *Madrigali Amorosi* by Claudio Monteverdi, rendered by the Deller Consort; and three of Bach's *Concertos for Harpsichord and Strings,* with Anton Heiller as soloist and Miltiades Caridis conducting the Vienna State Opera Orchestra. . . . Westminster has released the first of a new series of recordings featuring the Angelicum Orchestra and Chorus of Milan. Among the initial offerings is Domenico Scarlatti's only surviving opera (recently re-discovered), *Tetide in Sciro.* Another recent Westminister release is Hugo Weisgall's *The Tenor,* featuring Dorothy Coulter and Richard Cassilly, with the Vienna State Opera Orchestra. . . . Due to realignments in record company affiliations over the last year or so, many outstanding recordings originally on the Angel label are now being re-released under the Capitol-EMI imprint. English Decca, known here as London, now has a working agreement with RCA-Victor, while HMV, formerly the English affiliate of RCA, is now independent of that company. . . .

When responding to advertisements or information, your mention of Music Journal will be appreciated.

BOOKS & MUSIC — The characters and traditions of most of the world's famous lyric theatres are explored in Spike Hughes' new book, *Great Opera Houses,* published by Robert M. McBride Co. of New York. . . . The Augsburg Publishing House of Minneapolis announces release of *Seven Improvisations on Hymns and Folktunes,* by Margrethe Hokanson. . . . The *Clavier-Buechlein* that Johann Sebastian Bach compiled for the instruction of his nine-year-old son in 1720, of which Yale University owns the original, has been published by the Yale University Press, with an introduction by Ralph Kirkpatrick, noted harpsichordist and biographer of Domenico Scarlatti. . . . Frances M. Andrews and Joseph A. Leeder are co-authors of *Guiding Junior High School Pupils in Music Experiences,* recently released by Prentice-Hall, Inc. of Englewood Cliffs, New Jersey. . . . Book 2 of Ilmari Ronka's method, *Starting Correctly on the Trumpet or Cornet,* is now in print. Publishers are Herco Products, Inc., New York. . . . *Peter Tschaikowsky and the Nutcracker Ballet,* by Opal Wheeler, is attractively illustrated by Christine

Price. This colorful music biography for young people is one of many entertaining and educational books for children by the author. It is published by E. P. Dutton & Co., 300 Fourth Avenue, New York City. . . . The Oxford University Press, 417 Fifth Avenue, New York City, has released *Handel's Dramatic Oratorios and Masques,* by Winton Dean, perhaps one of the most complete, comprehensive volumes ever published on the topic. It will certainly go unrivalled for many years to come.

PUBLIC EVENTS — The first authentic jazz ballet will be premiered at the Newport Jazz Festival this July. Dancers Willy Sandberg, Al Minns and Leon James will be featured; these three are also responsible for book and choreography. Music will consist of the Modern Jazz Quartet's *Fontessa* (a modernized Harlequinade), and commentary will be provided by Dr. Marshall Stearns. . . . Colorado's Aspen Festival will run for ten weeks commencing with June 24. Bach and Mendelssohn are featured composers, but contemporaries William Schuman and Darius Milhaud will also receive considerable attention. Complete details from the Music Associates of Aspen, Inc. . . . The Robert Whitford 1959 National Piano Teacher Convention, featuring a teacher training course, will open at Manhattan's Hotel New Yorker on July 15. . . . The Carnegie Hall concert of the American Accordionists' Association will take place on the evening of June 20. For tickets, address the Association at 289 Bleecker Street, New York City. . . . The fourth annual Anchorage (Alaska) Festival of Music is scheduled for June 15-25. Robert Shaw will again be guest conductor. . . . Soldiers' Field in Chicago will be the site for the 30th annual Chicagoland Music Festival on August 22. Entry blanks for the various vocal and instrumental competitions may be obtained from the Chicago Tribune, 435 N. Michigan Ave., Chicago 11. . . . The month of June will see a joint Carnegie Recital Hall concert by Lucille Sullam soprano, and Hernan Pelayo, baritone. Miss Sullam, winner of a French Government scholarship, now sings with the Turnau Opera Players; Mr. Pelayo made a successful Town Hall debut in 1957, and has sung with the New York City Opera and the Teatro Colon, Buenos Aires. . . .

MUSIC IS THE HEART OF A CITY

(Continued from page 9)

today is exerting a widely felt influence upon the music of the city. No other organization or agency has a greater responsibility for the creation of musical ideals of the present and future generations. It is the aim of official Denver to create an abiding love of the art of music in the hearts of all our young people. It is desired that every child living in or near Denver will develop the use of his singing voice, or learn to play musical instruments with free expression and skill. Orchestras and bands are encouraged at Junior and Senior High School levels. The instruments are made available to the pupils, as well as the instruction. Classes in orchestral and band instruments are offered at all levels, and opportunity is provided for choral training in all secondary schools. Students who desire to study theory and composition can elect classes for such training. Beginning with kindergarten and continuing through the entire twelve years of Denver's Public School life, a thoroughly comprehensive course in music history and appreciation is provided.

Earhart, in writing on Community Music Programs as far back as 1924, commented that Denver had an official organist who played regular concerts in the Union Station, and from time to time conducted choir concerts at the same location, featuring Handel's *Messiah* at Christmas, and other public choral concerts at various times of the year, including Easter.

In 1945, the Parochial School Systems of Denver instituted an annual Musical Festival. The program is usually in the form of a pageant depicting some event in American History, held in Denver's City Auditorium. Participating in this event are 5,000 school children and 16,000 spectators. The Festival lasts for two days, and is at present under the direction of Father Richard Hiester, Archdiocesan Director of Music for the Parochial School Systems. Included in the pageant are choruses, bands and orchestras.

Since 1952 six organizations have been formed under the Denver Municipal Music Association, four of which are choruses. Of the four, one is "The Goldenaires," a chorus for persons over the age of 50 years. The organizations are open to all citizens of the City and County of Denver and surrounding communities. Further, these municipal musical organizations are permitted the use of the specially designed and equipped music rooms of the Denver Public Schools. All such organizations prepare for individual performances under their respective directors and mass performances under a special civic co-ordinator.

Most assuredly Music is the Heart of the City of Denver. ▶▶▶

Paul Makara, resident violinist and member of the faculty at Bowling Green State University in Ohio, will solo next season with the University's orchestra. The current concert season has just drawn to a close with a presentation of Bach's *Cantata No. 140 (Wachet Auf)* and the *Magnificat in D.*

The 100th anniversary of the death of composer Ludwig Spohr is being observed in the town of his birth, Brunswick, Germany. His opera *Jessonda* will receive numerous performances in a new revised version, and the festival will end in November with the awarding of the Ludwig Spohr Prize.

The new book, *Conversations with Igor Stravinsky,* by Igor Stravinsky and Robert Craft, has been published by Doubleday & Company, Garden City, New York. Considered by many to be the greatest composer of our time, the subject matter alone should make this a worthwhile investment for the music enthusiast.

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CAN A COLLEGE PROFESSOR COMPOSE?

(*Continued from page* 18)

able to judge a work on these terms as the scientist is sensitive to distortion of fact.

Now, does this emotional involvement differ from creative imagination in science or history? I think perhaps it does, though I am sure that all creative people are emotionally involved in their work. I get very excited when I compose music and I often leave my desk and pace the floor. One day I asked myself what good this break was doing, and I realized that while I was relieving personal tensions, this emotional excitement would have no effect on an audience hearing my music. I was emotionally involved with the experience of working, but I was actually escaping from the emotional involvement of my music. There is, in other words, a difference between being emotionally excited about working and emotionally involved in the piece of music that one is composing.

Proper Environment

If there is a difference in this matter of emotional involvement, then it follows that the proper environment for the artist in the university will differ as radically as the scientist's workshop differs from the historian's. Any activity, whether it be academic or not, is dangerous to the artist if it interferes with the continuity of his thought. Anything that hinders emotional involvement in his work destroys his inspiration. The artist seems to me to think on two levels—conscious and subconscious. His conscious thought may often be directed into the various activities of teaching, not only without damage to his creative work, but often with stimulation to it. His subconscious thought, however, cannot be diverted from his work without shattering the continuity of his creative activity. It seems to me that it is the subconscious mind that becomes emotionally involved with his expression and allows him to return day after day to the continuing of the emotional gestures in his music. The artist can survive in the university, providing he has time to work, as long as he can protect the continuity of thought below the conscious level. Other emotional strains, therefore, are unusually disturbing. I am not talking about the psychological complex of his personality with which he has come to live more or less successfully. All creative people have personal problems that arise from their psychological adjustment. What disturbs are the tensions that clutter the mind at night. Artists have a way of magnifying these tensions, and temperamental outbursts are a usual device for throwing them off. These tensions interupt the continuity of the artist's work because they interupt his capacity to be emotionally involved in his work. He may have the time to work and still feel the lack of involvement. I have an "old-wive's" conviction that what has been interupted is the subconscious thought. It is my belief that the conscious mind of the artist can throw off a certain amount of emotional tension and protect subconscious thought. When tensions or activities become so great that the conscious mind cannot protect the subconscious, then the creative work of the artist is in jeopardy.

Many of the eccentricities of the artist come from an instinctive effort to protect his capacity to react to his work. Inactivity (or laziness to the layman) may be the only way to repair damage that has been done by emotional strain. If his colleagues understood this process of work, would not the artist be freed from committee activities and administrative routines that are so injurious to his creative life? Surely the artist's contribution to such college affairs is slight in comparison to his creative contribution. The artist is no more in need of time to work than the scientist, nor is the scientist as an individual free from personal emotional strains. Indeed, I am certain that creative inspiration in science comes as mysteriously from the the subconscious mind. But does continuity of work in science come as much from subconscious thought as it does in art? Isn't the artist who deals with perception on such a subjective level more at the mercy of his emotional condition than the scientist or historian who deals with

more objective facts?

Artists are newcomers to the university faculty. If their creative imagination is important to the intellectual community, their methods of working must be understood and encouraged. Libraries, cubicles, laboratories, even studios under college bells, will give no aid. The need is for tranquility and aloofness and routine. ▸▸▸

POSSIBILITIES OF THE GUITAR

(*Continued from page 24*)

Piper" followed by appreciative old folks or ambulatory patients as you carry your note of cheer, or to be an "Angel on wings of song" to blind or bedridden people, may give you a deep feeling of satisfaction.

The guitar intrigues children, and you can hold their rapt attention with story-songs, slap-bang rhythms, letting them sing along, clap and tap to rhythm. As a child in summer camp, with a group gathered around a camp-fire, I was thrilled as I listened to a girl sing and play her guitar. How I wanted to do the same thing! Now that I can, I often recognize the enthralled expression in a listening child's face, and understand his yearning to touch the strings. Although my guitar belonged to my mother, she died without my hearing her sing and play. My father was shocked and chagrined at my choice of songs, such as *Mary had a William Goat, In de Vintertime, Abdul Abulbul Amir,* etc. But along came musicologists who collected these items of Americana, and now they get royalties, whereas I got scoldings. "C'est la Vie."

So if you "Have Guitar—Will Work," you will in due time be able to (1) sing yourself or your children to sleep, (2) keep your neighbors awake, (3) get more invitations to parties (or less), (4) interpret in your inimitable style cowboy, hillbilly, mount'n-murder-mayhem ballads, working or wenching songs, plaintive or painful love songs, historical folk songs, hysterical ditties, or (5) give your talent in service of others who will enjoy it, (6) earn pay or win prestige with professional performance, and above all, (7) have fun! ▸▸▸

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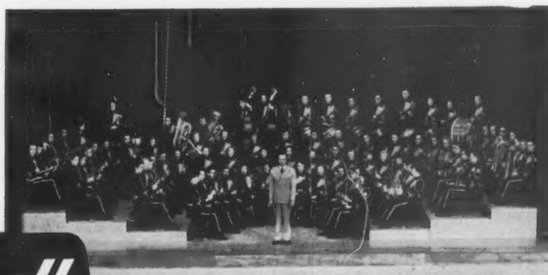

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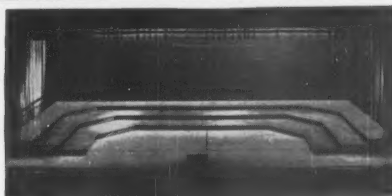

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Going with the Wind

Ted R. Vesely

THERE are two things which are fundamentally essential in the playing of any wind instrument: vibration, which creates the musical sound, and a steady flow of air, which sustains this sound. The sound of any brass instrument is produced by vibrating or buzzing the lips against the mouthpiece. There are numerous theories about the proper placement of the mouthpiece on the lips. The most comfortable setting is usually the best, keeping the mouthpiece laterally as near the center of the lips as possible. Since no two persons' lips have the same shape or thickness, and since no two sets of teeth are formed in the same way, it is impossible to recommend the same position of the mouthpiece on the lips for every player. Since the upper lip is the vibrating agent, using more of the mouthpiece on the upper lip will produce more vibration, thereby creating a bigger sound.

Probably the most important factor in wind instrument playing is proper breath control. No vibration can be sustained without a steady column of air behind it. Practice as softly as you possibly can, while still controlling the flow of air. A good exercise for developing this is: after taking a full breath, begin a long sustained tone softly, gradually increasing the volume to a good *forte* then gradually decreasing the volume, sustaining the sound as long as the air supply will allow. Use every bit of air for each tone, trying to increase the duration of each tone. This exercise should be started in the middle register of the instrument, allowing the lips an opportunity to begin vibrating easily before attempting to move into the upper register; this exercise should also be used in the lower register. The best method is a series of scales or arpeggios. This exercise is most effective when used as a warm-up at the start of a practice session.

Ted Vesely was for many years one of the profession's busiest trombonists, playing under such outstanding leaders as Fred Waring, Benny Goodman, Claude Thornhill and John Scott Trotter (under whom he played for the Bing Crosby radio and TV shows); he also maintained his own recording jazz band in Los Angeles. He is currently director of the Sunrise Acres School Band, and is the founder and conductor of the Las Vegas Concert Band.

The important factor in producing a sound which is higher or lower in pitch is the tension of the lips and not the pressure on the mouthpiece. Think of tightening or loosening the lips at the corners of the mouth, not at the center, where the vibration is being created. To raise the pitch, increase the tension; to lower the pitch, relax the tension. A good syllable to think of for tightening the lips is "ick"; a good one for relaxing the lips is "ah." Concentrating on the corners of the mouth to control this tension leaves the center area free to vibrate and does not disrupt the vibration.

Proper breathing must originate in the lower region of the diaphragm. The most common fault of most wind instrument players is improper use of the diaphragm, or the failure to use the diaphragm at all. Proper use of the diaphragm is best explained by comparing it to a balloon. As the body takes in air, the diaphragm region should expand, as a balloon does when air is blown into it. Too many players do not use the full breathing capacity; they fill the lungs, but do not fill the large cavity below the rib cage, which contains the diaphragm. Only after this area is filled with air, should you have the feeling of the lungs being filled. Expel all the air from the body. Take

a deep, full breath. Be careful not to raise the shoulders when breathing. When the body is filled with air, start to release the air, using the diaphragm muscles to raise the air up and through the lungs, past the lips, and through the instrument. Do not blow out the cheeks. This wastes precious air. Think of blowing the air through the instrument, which must be kept full of air, no matter how softly you are playing. Try to think of forming the sound outside of the bell of the instrument.

No sound or vibration can sustain itself. A steady stream of air must push it through and beyond your instrument. A small amount of air, released in a steady stream, will produce a small or soft sound. The bigger and fuller the stream of air, the fuller and rounder the sound you produce. For this reason, it is better to practice softly. If you learn to control the breath and lips playing softly, playing *forte* and *fortissimo* is only a matter of expelling the air in a greater quantity, by lifting more air from the diaphragm.

Make the air do the work. The lips create the sound by vibrating; a steady column of air must sustain and control the vibration. ▶▶▶

"THE TWAIN SHALL MEET"

(*Continued from page* 14)

sters, used to play tunes on water glasses at Thanksgiving or other family parties, until Grandmother's best set was irreplaceably broken). It was decided that rather than train two Americans to play these indigenous parts, we would arrange with the Madrasi to have two Indian virtuosi join our orchestra for the scheduled performances. As a result, a score of the symphony was sent to Madras; an excellent Indian composer and teacher named Vaidyanathan, who could read both Eastern and Western notations was to learn those parts of the score which involved both Eastern and Western instruments (the greatest of the Indian musicians, ranking on their instruments with Heifetz, Casals and Rubinstein on ours, are unable to understand Western notation)—such a teacher was engaged to coach two of his countrymen in their parts and have them prepared in time for the few rehearsals with our orchestra in Madras before the public performances. That, I saw, would probably take care of the *Indian* performers' part of the show—but what about the American instrumentalists who would be required within the short period of a week to discard decades of training and generations of tradition, and to accept willingly a completely novel conception of music? Incidentally, we had rehearsed the work previous to the tour in a studio on West Forty-eighth Street and had been unable to satisfactorily master the proper interpretation of Cowell's music. However, I felt that if our instrumentalists heard Indian music performed in its proper milieu by good performers, they might grasp more easily the intention that Cowell had meant to convey.

Our Indian friends must have anticipated this need, because upon our arrival in Madras, instead of the usual official reception—a receiving line passed through too fast to catch the name of the person we were shaking hands with, endless cocktails too weak or too strong, with hors d'oeuvres that could never, regardless of quantity, take the place of the square meal we really needed—these wise hosts arranged a blessedly *short* introduction period followed

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by a fascinating concert by Indian virtuosi for the benefit solely of our orchestra members. We sat in the beautiful gardens of the Woodland Hotel, spellbound, as one excellent performer after another played for us on the *viena* (a long, zither-like instrument with frets, plucked by two or three fingers as a guitar, but containing two strings which act as drones), the *sitar* (a large mandolin-like instrument which acts both as a drone bass by bowing the strings, and as a rhythm instrument by slapping the sounding-board), the *surnai* (a high-pitched nasal oboe), the violin (played in India between the knees like a cello, with the toes grasping the scroll, and fingered with many glissandos so skillfully controlled that two players in unison can end on the identical quarter- or half-tone), and many percussion instruments, including the *gutum* (a large clay pot, open at one end, and played against the stomach, or thrown cleverly up into the air and caught *in rhythm*—one of our orchestra players was so intrigued by the instrument he bought one and carried it lovingly all through Asia, only to have it break at the airport in San Francisco), the jew's-harp (strictly a rhythm instrument in India), as well as the *tabla-tarang* and the *jala-tarang*. Although much of the playing was in concert, it must be remembered that there is no harmony or counterpoint in Indian music except for the ever-constant drone-bass, so the remarkable feat to our ears was the indescribably exact unison playing through all the complex melodic variations of the melodies. Most Indian melodies last ten or fifteen minutes and consist of the subtlest and most minute rhythmic and melodic variations on a simple tune within the space of an octave. Also, we were awe-struck by the most highly ornate rhythmic background to these variations: for instance, a simple 9/8 rhythm could have as many as four or five different interpretations— $3+3+3$; $2+5+2$; $4+3+2$; etc. Sitting beside us in the audience were distinguished members of the faculty of the Music Academy, who would describe to us the form of each piece: for instance, each *raga* has a special meaning, and the slightest change of a quarter-tone or a half-tone in the ascent or descent of the scale changes the *raga*, and therefore changes the mood and the form of the composition. At the end of the concert, we were allowed —no, we were encouraged—to go up on the stage and try out the instruments ourselves. A measure of the impression this made on our players is the fact that at least twelve such exotic instruments that I know of were bought and sent home or accompanied us all over Southeast Asia and Japan, without meeting the sad fate of the *gutum*.

The following morning we had another taste of two-sided cultural exchange when we held the first rehearsal of the Cowell Symphony with the two Indian players. Mr. Moorthy, a serious, stocky young man in his late thirties, played the

"My wives and I have decided to raise a musical family—I want 10 violins—6 cellos—4 saxophones—5 clarinets—8 trumpets—7 trombones—"

tabla-tarang; and Mr. Ramakrishnan, a frail, delicate white-haired gentleman in his late sixties, with an infectious smile, sat on his haunches and played the *jala-tarang.* My first shock came when I realized that not only did these fine musicians have no conception of Western notation, but they were completely unaware of the function of a conductor. Since their entire art is a solo one in which improvisation is the cornerstone of music, they had to change centuries of tradition in order to play in *ensemble;* just as our string players had to discard their heritage in order to achieve the dry, nasal sound without vibrato which Cowell had conceived.

There was an amusing bit of misunderstanding when, after I explained some details to Mr. Ramakrishnan, he smiled politely and shook his head; so I explained it again, and he smiled an even broader smile, and shook his head again. I fortunately remembered suddenly that for an Indian, shaking the head means "Yes"! It is to the credit of the mutual understanding and lively curiosity and concern on the part of the Madras musicians *and* the New York musicians, that the two heritages, thousands of years and thousands of miles apart, were bridged in less than a half hour.

We performed the symphony the next day before a distinguished audience, including political bigwigs such as the Governor of Madras, the Rajah of Chettiniah, the Philippine Ambassador, the American Deputy Ambassador, and the American Consul—as well as cultural bigwigs such as Dr. Rhagavan, head of the Madras Music Academy, Narayana Menon, head of All-India Radio, Balasaraswaty, one of India's greatest living dancers, and her friend and teacher, the famous Rukmini Devi, the head of the Kalekshetra School of International Culture. I was being quite honest when I remarked that evening to the audience that, although Dr. Rhagavan claimed it would take six years of concentrated study to master the complexities of Indian music, we did not feel at all audacious in attempting to play one interpretation of it after only six days. For this performance not only represented the amalgamation of Eastern and Western music, but, more important, the amalgamation of Eastern and Western *musicians.*

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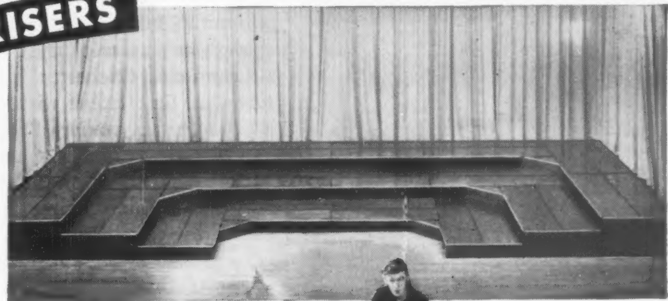

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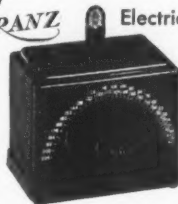

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FROM CONCERTMASTER TO VIRTUOSO

(Continued from page 12)

trio with Flesch and Artur Schnabel, started out as solo 'cellist with the Guerzenich Orchestra and later served as first 'cellist with the Berlin Philharmonic under Furtwaengler. William Primrose first came to international attention as a violinist with the London String Quartet and was already well known as a recitalist when he joined Toscanini's NBC Orchestra in 1937.

Now to my confreres, the violinists: Arcangelo Corelli, godfather of us all, played in the orchestra of the Teatro Capranica in Rome during the 1670's. Giuseppe Tartini, whose style of bowing still serves as a model for all violin students, played with an opera *stagione* in Ancona, Italy before becoming solo violinist of the Basilica di Sant' Antonio in Padua in 1721; and his celebrated pupil Pietro Nardini played with the Stuttgart court chapel for 14 years. Rudolf Kreutzer, the famous virtuoso to whom Beethoven dedicated his Sonata Number 9, started in the Chapelle du Roi and the Théatre Italien, and later, while already touring as a solo artist, remained concertmaster at the Paris Opéra. The great Joachim, after brilliant beginnings as a teenage sensation, accepted the post of first desk man in Liszt's Weimar orchestra; August Wilhelmj filled the same position in Bayreuth, and my own teacher, Franz Kneisel, started, like Ysaÿe, with the Bilse Orchestra in Berlin, served with distinction for many years as concertmaster of the Boston Symphony, and later headed the famous Kneisel Quartet. Jacques Thibaud came from the *Concerts Colonne;* Francescatti from the Bordeaux Symphony. Adolf Busch, after resigning from the Vienna *Konzertverein* at 27, never was without his own string quartet or chamber orchestra. And I could go on to cite countless other examples of world-famed solo artists who obtained the necessary background for later virtuoso triumphs by working long years in the ensemble ranks.

All of these distinguished musicians apparently recognized the importance of familiarity with daily routine and of a degree of artistic discipline that only ensemble teamwork could provide. The Heifetzes, Elmans, and Milsteins, who never went through the grind, are the exceptions rather than the rule, for the present cultural climate is not conducive to the systematic growth of precocious talent. It cannot even be estimated how many genuine instrumental talents have gone astray, merely because they have refused to develop in comparative obscurity among the rank-and-file—a refusal often influenced by self-styled musical experts who have never touched an instrument and seem to believe that a man only chooses to join an ensemble if he lacks the verve, the tone, or the personality required for solo stardom. These misguided souls do not seem to realize that the first-class orchestra player must have all of these endowments, plus the gift of self-effacement, and that each player in an ensemble is as important as a stone in a wall, which, if crumbling, can endanger the entire structure. Understandably, young artists are impatient for glamor, for personal success. But glamor will not last without poise; success will be ephemeral without stability and self-assurance. And where can these essential qualities be acquired more readily than through the rigors of basic training in an orchestra?

A fine instrumentalist will be a better virtuoso for having served his apprenticeship as a member of an ensemble. This is why:

1) He becomes accustomed to facing the public. He learns that audiences are, as a rule, receptive and appreciative, sensitive to genuine values. While they may lose patience with superficial sparkle, they will be quick to spot the true artistic spark. But to know this, a young artist must have watched all kinds of audiences and their reactions from an impersonal vantage point. What better one than the hard chair in an orchestra?

2) He gains security. Continuous work with others will enable him to forget about himself and concentrate on the music—one of the most important things a young musician must learn. Communication with the public is rarely achieved by a frantic effort to make an unforget-

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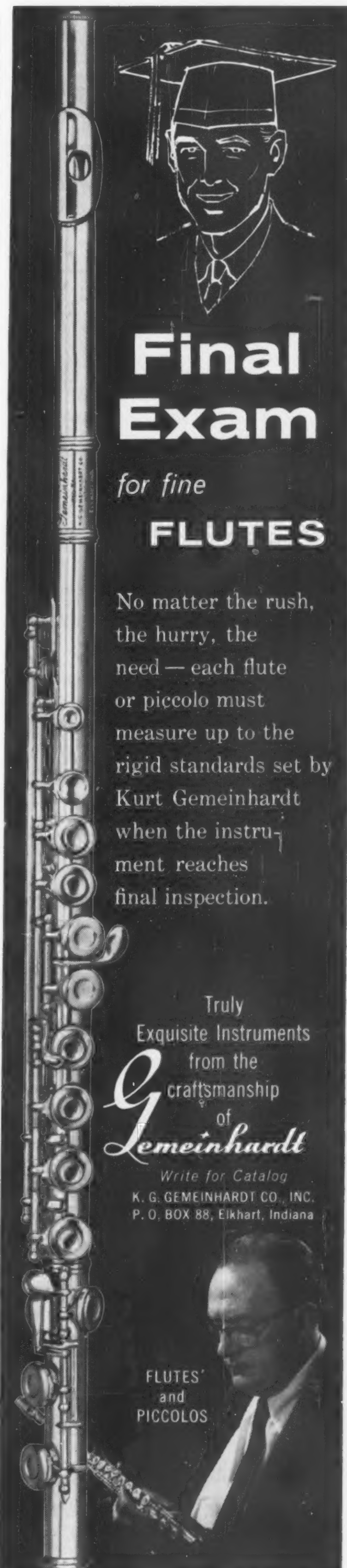
table impression. What really communicates are the performer's own absorption, intensity, sincerity, and enthusiasm. But in order to overcome preoccupation with himself and the mechanics of music-making, a young player needs a substantial amount of regimented practice, for which there is no substitute in the solitude of his own radio.

Value of Teamwork

3) He becomes accustomed to teamwork. At peace with the audience and with himself, he will be at peace with his accompanist. He will learn to cooperate in coping with little disturbances beyond control, to communicate with other players quickly and discreetly. When he appears as a soloist with a symphony, he usually has but one or two rehearsals and a brief talk with the conductor to prepare for the flawlessly integrated performance which the public has a right to expect. Sometimes a composition offers problems that the conductor cannot solve alone. In the Mendelssohn Violin Concerto, for example, the woodwinds play fast triads with the soloist but cannot hear him. Here the conductor needs the soloist's cooperation to assure perfect interplay. But a violinist who has never sat in the ranks of an orchestra may not even realize that such acoustical hurdles exist.

4) He widens his knowledge of musical literature. The average recitalist goes on tour with a handful of standard concerti and about 20 different compositions; the man in a large orchestra must play three to five different pieces each week, roughly 80 per season. This is invaluable training for a young musician who might not otherwise be persuaded to study music not within the domain of his own instrument. Incidentally, Casals once said that a musician must never forget that the music comes first, that the instrument is but a tool, a medium of expression. Getting used to a variety of styles, an orchestra musician will quickly learn that he cannot play Bach like Debussy, Mozart like Shostakovitch.

5) He learns quick sight-reading, acquires alertness. He must read unfamiliar music instantly and well, so the conductor can make the most of



every minute of rehearsal time. Good sight-reading will be invaluable for a later virtuoso career; it will save him time and energy in program planning. Also, he learns to improvise, to meet minor disturbances with detachment. A program fluttering down from the balcony, or a ketledrum stick accidentally dropped to the floor might mean a major irritation to a sensitive performer unless he is used to all kinds of incidents as part of daily routine.

6) While making a reasonable living as a member of an orchestra, he will not feel unduly hurried for a lucrative solo career. He can study his solo repertoire systematically and give himself time to learn and mature.

Other Advantages

7) He acquires endurance. No *perpetuum mobile,* which is the best way of exercising for stamina, is as effective as an evening of Beethoven or Brahms, or, say, the five hours of *Meistersinger* or the four of *Rigoletto* in which the violins play almost incessantly. The mere muscular strain is enormous: the straight, hemmed-in sitting position, the constant motion of the right arm fiddling away, the constant crooked position of the left. This is all to the good. If an artist is subjected to such exertion for three to six hours almost daily, a solo program of about an hour and a half of straight playing time will tire him as little as it would tire the driver of a trailer truck to climb Pike's Peak in a light two-seater.

8) Orchestra playing will do wonders for his dexterity and lightness of touch. If, for instance, he is used to forcing his fingers, he will not be able to keep up this strenuous bad habit during long orchestra rehearsals. He will discover that strength is not essential in striking fingers down, but that it is much better to let them fall on the strings, only then applying pressure. Such firm finger pressure by a relaxed left hand will produce a clear, solid tone if the bow is correctly applied. As to bowing: the ability to produce nuances of expression is best acquired in constant practice of diversified pieces for ensemble with their enormously complicated bowings.

That much for the rank-and-file. Now to the concertmaster. Strangely enough, there seems to exist in the public mind an even greater cleavage between him and the soloist. Somehow the concertmaster is typed as one who could never aim higher than being a conductor's reliable "third arm." Actually, a concertmaster's job is no less senstitive than a soloist's. He must have the tone and projection of a virtuoso, the authority of an executive, the discretion of a diplomat. He must be able to anticipate the conductor's wishes and transmit them unobtrusively. He must know the full score of every work on the program, the acoustical characteristics of every instrument; he must have a sure-fire knowledge of style, for his attacks and entrances determine those of the entire string body. His tone must be rich, so that it is more prominent than that of the other violins, but never really strident, and sometimes, in accompanying a concerto, nearly inaudible, so the others, following his lead, will tone down. Also, he must be an excellent violinist and know the standard concerti from memory, so he can play them with his orchestra and even on occasion prompt a soloist suffering from memory lapse; and his solo passages in symphonic works are often very difficult. So, far from being a frustrated Paganini, a good concertmaster is a competent and erudite man who has every reason to be proud of his position.

The time has come to re-evaluate the relationship between the various phases of string playing. Our universities, colleges, and music schools are doing a splendid job in training students for ensemble work, but unless the outmoded notions are shelved by the musical opinion-makers, some potential new Heifetzes and Piatigorskys may be lost to the public. When after several years in an orchestra a young man feels that he is ready for the limelight, he will be so thoroughly familiar with all kinds of music and the mechanics of performance that he will be able to concentrate on his own development as an artist. "Learn what you can from your work in the orchestra, but don't stay too long," Kneisel said to me before I left his tutelage at Juilliard for my job with the Cleveland Orchestra. I stayed just long enough to acquire a gold mine of experience. ▶▶▶

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(*Continued from page 22*)

special reaction."

With these great differences, one would not expect a significant body of appreciation for our Western form. Nonetheless, and perhaps it's because many Asians have proved the preceding analysis wrong, we find ourselves asking why our music has made inroads in some countries, and not others. For example, we were a bit surprised to learn that the very prominent British influence in Indian life did not produce more of a tradition of Western music. Although a taste is very definitely indicated, one senses the great feeling of competition with the alien Westerner. In fact, in contrast to India's highly developed education program in other fields, the musician has little opportunity for advanced study.

Distinctive Nationalism

In countries where Western music is rejected, occasionally with an almost antagonistic undercurrent, one can't help but feel that chauvinism rather than the quality of the music is often the reason.

The exact opposite is true in Japan. This country has long had a willingness and ability to assimilate foreign cultural influences without losing its own. Japan's musical organizations are functioning and oversubscribed. Audiences are constantly overflowing. Nor is it unusual to hear your taxi driver whistling something like the last movement of the *Eroica*.

The general interest and acceptance of Western music has been reflected in the number of music schools springing up throughout Asia. In Japan especially, the educational facilities are amazingly extensive. The prime illustration is The Musashino Academy in Tokyo, unquestionably one of the best equipped musical institutions this writer has ever encountered. Arising from the ancient streets away from the main thoroughfares, this contemporary structure includes such refinements as opera workshop rooms, organ practice studios, a highly comprehensive library, sound-proof practice chambers, first-rate pianos, and,

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currently under construction, a huge auditorium. On a smaller scale, but also very impressive, is the Soio Conservatory of Osaka.

The Japanese facilities, of course, are far from typical in Asia. But even in the strife-torn Republic of Indonesia, where education is so terribly vital to the national budget, a Conservatory has been established. Located in Djogjakarta, the faculty (mostly European) tells us that the rather primitive facilities don't at all dampen the enthusiasm of the more than 200 students.

Regardless of the great contrasts, certain generalizations can be observed in this most foreign of continents. First, this interest and appreciation (if not complete understanding) of Western music is undergoing rapid growth. Even in India this trend has recently been indicated by the tripling of Western music programming on the *All India Radio Network*.

Second, this great responsiveness and desire to learn is especially noticeable among the youth. In a continent where many countries are administered by people in their late twenties and early thirties, this might indicate an even greater musical growth for the future.

Third, the extent of this Western music fever has now gone beyond the music societies of the European educated, to those educated in their countries' own universities and conservatories. Our music has expanded beyond the former islands of musical erudition—Singapore, Delhi, Tokyo, Manila—and now often finds its way into the hinterland.

Finally, regardless of the level of musical sophistication, there can be no doubt that the vehicle of music is one of the most valuable avenues to reach the mind and the spirit of the Asian. Unlike representatives of business or government intercourse, the artist is not a "have" going to a "have not." The culture the artist brings can neither be measured in size nor dollars nor strength.

William Congreve had the right idea centeuries ago when he said, "Music hath charms . . . to soften rocks, or bend a knotted oak." It is a rare observer of Asia today who will not agree that there are many rocks to be softened and oaks to be bent. ▸▸▸

The Student Speaks

Contributions under this heading are invited from music students of all kinds. The material below is by High School and College students.—Ed.

VOICE OR INSTRUMENT?

I AM now in my senior year as a music education major, and I wonder seriously about the value of some of the work I've had. As a vocal concentration, I've enjoyed my work in voice and choral conducting, and I believe I've learned a lot that will be useful to me. I haven't particularly enjoyed my piano study, but I'm sure I will need to be able to play the piano moderately well to be a successful teacher. But I'm doubtful about the work I've had with the various instruments. I haven't learned enough about them to be able to play any of them, and I don't see how I will be able to do much in the way of teaching them. I think this time could have been better spent on learning more about voices and choral music, for this is my specialization and the field I expect to teach in.

—P. E. *(Undergraduate Music Education Major)*

THE JOY OF PLAYING

MANY people today feel that learning to play a musical instrument such as the piano is just a means of giving yourself something to do. I disagree on this because I have spent many enjoyable hours at junior music clubs and at recitals. Taking music for six years has not weakened my urge to become a pianist but has strengthened it. To play the piano is not just to practice daily, as some people seem to think. Through my music club I have met many nice people. I meet these same people at parties and at the swimming-pool. It turns out that I have more fun swimming because of my friends from the music club. Often my best friend and I get together and work out duets. This is a very enjoyable way to spend an afternoon. Although I will never become a famous pianist, I will know what other talented pianists are playing. There is some satisfaction just in knowing something that interests so many other people.

—L. W. *(Jr. High School Student)*

SKILL IN TEACHING

SOMETHING I have been thinking about recently is the relationship of the music teacher to the children in the public schools today. I have been told that in the past the music teacher was honored and respected. Now, it seems, with the fashionable trend toward abusing the elders, the status of the music teacher has been lowered. But in my opinion, this is not entirely the fault of the children. There has been a big increase in the number of prospective music teachers, and consequently the teaching facilities of educational institutions have to be divided among many. If this means that music teachers are not getting adequate training, then they naturally won't get the same kind of honor and respect they had in the past. The younger and freer generation, to whom the world will be turned over so very near in the future, are very keenly aware of how much their music teachers know about their subject.

—P. H. *(High School Sophomore)*

BETTER MUSIC BOOKS

SEVERAL weeks ago as a project in a music education course, I examined some older harmony and counterpoint textbooks. I was amazed at their abstractness and comparative unrelatedness to music. I can understand now why music theory has been considered such a boring field by so many students, and I think that we students today should be grateful for the improvements in this field of teaching. I know I am. I would even like to be a theory teacher myself.

—E. W. *(Graduate Music Education Student)*

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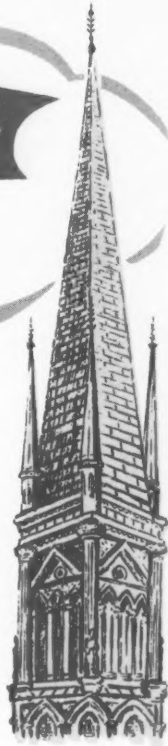

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